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ABSTRACT

This report presents a compilation of national statistics on the not-for-profit and commercial arts fields and is intended to serve as a reference book for arts statistics. The focus is on nationally representative data collected through research efforts and donations of statistical information by arts related organizations. The statistics are presented in nine chapters, four of which are general and cross-disciplinary. Five chapters focus on specific or groups of arts disciplines. The included topics are: (1) arts in the economy; (2) artists and arts administrator employment; (3) arts education; (4) performing arts; (5) visual arts; (6) literature; (7) museums; (8) motion pictures, radio, and television; and (9) arts audiences. Summary information is provided for each topic, and over 500 tables, charts, and figures are included. Appendices contain a 15-page bibliography and a classification list of states from both the U.S. Bureau of Economic Analysis and the U.S. Bureau of the Census Current Population Survey. (JHP)

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A Sourcebook of Arts Statistics: 1987

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INTRODUCTION

This report presents a compilation of national statistics on the not-for-profit and commercial arts fields. This effort represents the first attempt to compile national arts statistics into one reference volume since a report entitled, Arts in American Life by F.P. Keppel and R. L. Duffs, published in 1933. The current compilation was completed to serve as a sourcebook for the preparation by the National Endowment for the Arts of a mandated report to Congress on the State of the Arts in the United States. The compilation is not the State of the Arts Report, but is intended to assist those responsible for preparing the report to Congress. The Sourcebook is also intended to serve as the first edition of a reference book on arts statistics. The focus of the compilation is on nationally representative data, although for certain topics in which national data were not found, materials are included which are not national in focus.

The materials included vary widely as to topic and statistical methodology. An attempt has been made to include brief methodological descriptions of the studies when this information was made available. Statistics included in the compilation were collected in two ways. First, an extensive library research effort was conducted. Second, in August and September of 1987, a mailing was sent to about 500 arts-related organizations. The letter, sent by the National Endowment for the Arts, requested that organizations send results of studies they might have conducted in the last five years or any reports showing trend data to Westat. In all, about 100 arts-related organizations sent materials, for inclusion. From these materials summary statistics were selected for the Sourcebook.

The compilation consists of over 500 tables and charts. Not all material sent to us could be included, but an effort was made to include summary material from as many of the organizations sending national data as possible. One important group of materials sent to us, not represented in this volume, is studies completed on the arts in individual States and cities. Project resources and the time schedule did not allow for inclusion of this material.

Organization of the Sourcebook

The statistics are presented in nine chapters. Four are general cross-disciplinary chapters and five focus on specific disciplines or groups of disciplines. The chapters are as follows:

- Chapter 1: Arts in the Economy
- Chapter 2: Artist and Arts Administrator Employment
- Chapter 3: Arts Education
- Chapter 4: Performing Arts
- Chapter 5: Visual Arts
- Chapter 6: Literature
- Chapter 7: Museums
- Chapter 8: Motion Pictures, Radio, and Television
- Chapter 9: Arts Audiences

In general, tables which include data from more than one discipline are included in the functional chapters and those which cover only one discipline or one group of disciplines are in the discipline-specific chapter. A bibliography of sources is presented in Appendix 1.

While an attempt was made to cover as many aspects of the arts as possible, it is recognized that not all areas of the arts are represented and not all areas have equal coverage. It is hoped, however, that this collection of information into one volume will provide a useful reference for those interested in the arts and arts-related research.

Chapter 1

Arts in the Economy

Section 1-1. **An Overview of Arts in the National Economy Tables 1-1 to 1-9**

Section 1-2. **Public Support for the Arts Tables 1-10 to 1-25**

Section 1-3. **Private Support for the Arts Tables 1-26 to 1-40**

The tables in section 1-1 of this chapter summarize arts-related industries as they are categorized in major national economic accounts and censuses. Section 1-2 presents data on public support for the arts. Tables in this section cover recent trends in government spending for the arts and include information on how this money is allocated. Section 1-3 presents summary data on private giving to the arts by foundations, corporations, United Arts Funds, and volunteers.

Major Sources of Information

The following are the major sources of information for tables in this chapter:

Arts in the Economy

- The Bureau of Economic Analysis, National Income and Product Accounts (NIPA);
- Bureau of Labor Statistics, Consumer Expenditure Survey;
- Bureau of Census, Census of Service Industries;
- National Endowment for the Arts, Research Division, analyses of the NIPA and Census of Service Industries.

Public Support for the Arts

- National Income and Product Accounts (Government expenditures);
- National Endowment for the Arts budget office;
- National Endowment for the Arts grants management office;
- National Assembly of State Arts Agencies.

Private Support for the Arts

- Associated Fund Raising Counsel;
- Foundation Center;
- Corporate Conference Board;
- American Council for the Arts and United Arts Funds;
- Independent Sector.

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Section 1-1. An Overview of Arts in the National Economy

The tables in this section summarize data from major government sources on selected aspects of arts in the economy. It is not easy to isolate indicators of the arts in the national economy. This is partly because the arts are embedded in so many aspects of national production and transfer of services. Historically, summary categories of classification in the major economic accounts and censuses often include arts-related activities with other activities unrelated or only marginally related to the arts. In other cases they are not able to include all art-related receipts or establishments/activities. Arts activities under the auspices of larger organizations are often classified under another category such as education or government. The National Endowment for the Arts Research Division has been working with the Bureau of Economic Analysis and the Census Bureau since the 1970's to obtain additional detailed of information on arts-related industries and to develop a data series which can be compared to data from the arts organizations themselves. This has resulted in some additional information being available, especially from the Census of Service Industries.

The National Income and Product Accounts

The National Income and Product Accounts (NIPA), published by the Bureau of Economic Analysis, are a summation reflecting the entire complex of the nation's economic input and output and the interaction of its major components. Information from the NIPA is published monthly with periodic special supplements in the Survey of Current Business, by the Department of Commerce, Bureau of Economic Analysis (BEA). Estimates to the NIPA are revised periodically–usually every five years. This interval is timed to correspond with the national economic census which provides more detail than is available between these years. A comprehensive revision to the NIPA was completed in December 1985 when the accounts were revised back to 1929. Detailed historical data appear in The National Income and Product Accounts of the United States, 1929-1982: Statistical Tables and the July issues of the Survey of Current Business. A good introduction to these accounts as they relate to the arts is presented in a paper by Horowitz, "The Arts in the National Income and Product Accounts," prepared for the Third International Conference on Economics and Planning, 1984. A discussion of the most recent revisions and their impact on arts-related accounts is presented in a recent National Endowment for the Arts Research Division Note 20, "Arts in the GNP, a New Beginning."

The National Income and Product Accounts contain several income and product aggregates. Definitions of the applicable aggregates are presented as methodological notes in the first table in which the aggregate is introduced. These include: Gross National Product (GNP) and income originating in various industries, Personal Consumption Expenditures, Recreation Expenditures, Disposable Personal Income, and Corporate Profits before taxes. Chapter 2, which presents artist employment data, also includes information from the National Income and Product Accounts on total persons engaged in the industry and average annual wages by industry.

Sources of National Product by Industry

The National Income and Product Accounts present data on sources of national product by industry. The classification underlying the distributions of private activities is based on the Standard Industrial Classification (SIC). Based on this classification, we selected information on the following general arts-related industries:

- Motion pictures;
- Amusement and recreation services;
- Radio and television broadcasting;
- Printing and publishing.

It should be noted that, in these estimates, Federal, State, and local government activities are not included in the applicable industry; instead they are combined into a single government category. The specific industry data thus reflect private operations.

Tables 1-1a to 1-1c present data from this series from 1947 to 1986. One way to look at the size and scope of arts–related industry is to determine the percent these industries represent of the total Gross National Product (GNP). The GNP represents the market value of all goods and services produced by labor and property supplied by residents of the United States.

The most obvious fact apparent from the tables is the decline in the percent of the GNP originating in motion pictures (from .60 in 1947 to .20 in 1986). Amusement and recreation services taken together (excluding motion pictures) have remained almost stable, being .51 in 1947 and .51 in 1986. Radio and TV broadcasting have gone from .09 percent of the GNP in 1947 to .30 in 1986. Printing and publishing, after declining from 1.36 percent in 1947 to 1.16 in 1980, rose to 1.28 percent in 1985.

Expenditures for the Arts

NIPA information on expenditures permits a more detailed look at arts-related activity through the information on personal consumption expenditures for recreation by type of recreational service or product.

Personal Consumption Expenditures are one of four major sectors of the Gross National Product. The others are Gross Private Domestic Investment, Net Export of Goods and Services, and Government Purchase of Goods and Services. Personal Consumption Expenditures include goods and services purchased by individuals; operating expenses of nonprofit institutions serving individuals; the value of food, fuel, clothing, and rent, and financial services received in kind by individuals. Purchase of residential structures is classified with Gross Private Investment.

Another measure from the NIPA is disposable personal income. This represents personal income, less personal tax and nontax payments. It is the income available to persons for spending or saving.

Tables 1-2a and 1-2b present data on recreation expenditures relative to total GNP, personal consumption, and disposable personal income. Large changes in this area have not occurred, except during the Great Depression and World War II (tables 1-2a and 1-2b). Recreation expenditures as a percent of the GNP were 4.14 in 1929 and 4.68 in 1986. Between those years there was a decline in the Depression, reaching a war-time low of 2.86 percent in 1945, after which increases occurred. Looking at recreation as percents of personal consumption expenditures and disposable personal income, it can be seen that recreation as a whole has increased about one percentage point since 1929 in terms of both disposable income and personal consumption expenditures (table 1-2b).

The recreation category is further divided in the NIPA into sub-categories, several of which are of special interest to the arts. Tables 1-3a and 1-3b summarize information from this series from 1909 to 1985. Some caution should be exercised in interpreting small changes in the data. Over the period some shifts have occurred in inclusiveness of the categories (see methodological note in table 1-3a). These may result in shifts in the distribution. With this in mind, it can be noted that admissions to motion pictures declined from a high of 24 percent of recreation expenditures in 1945 to 2.1 percent in 1985. Admissions to theatre, opera, and other nonprofit entertainment, after large declines between 1909 and 1935, have stabilized and increased slightly since 1975 (from 1.1 to 1.7 percent in 1985). Admissions to spectator sports are interesting as a comparison. Admissions to theatre, opera, and other nonprofit entertainment have gained relative to sports since 1975. In 1975 sports were 1.9 percent of recreation expenditures, when arts admissions were 1.1 percent. In 1985 performing arts and sports admissions were at about the same level (1.7 percent). See table 1-4 to compare percent change between 1983 and 1986 and the most recent revisions to these estimates.

Other recreation categories of interest are "books and maps" and "radio and television receivers, records and musical instruments." Books and maps have declined from around 6 to 7 percent of recreation expenditures through most of the period up to 1970 to 4 to 5 percent in the 1980's. The radio and television receivers, records, and musical instrument category is the largest in the recreation classification, ranging from 17 to 22 percent of the total since 1950. Looking at the data for this category one sees the strong impact of World War II when, presumably, availability declined, and the later impact of the introduction of various newer technologies such as television in the early 1950's and VCR's in the 1980's. This in turn affects the percentage distribution for other smaller categories. Corporate profits before taxes of selected arts-related industries are presented in tables 1-5a and 1-5b.

Consumer Expenditure Survey

Table 1-6 presents data from the Bureau of Labor Statistics Consumer Expenditure Survey. This series was begun in late 1979. The objective of the survey is to collect consumer expenditure data which provide a continuous flow of data on the buying habits of United States consumers. The data are used for revisions of the consumer price index. The data, based on interviews and expenditure diaries (see table 1-6 for methodological note), indicate that an average of $1,180 was spent on entertainment and reading per consumer unit in 1984. Expenditures for entertainment and reading ranged from $479 for those earning $5,000 to $9,900, to $2,597 for those with incomes of $40,000 and over.

Expenditures for entertainment and reading were distributed as follows: fees and admissions, 29 percent; radio, TV, and sound equipment, 28 percent; other equipment and services, 31 percent; and reading, 12 percent (data calculated from figures in the table).

Taken together, expenditures for entertainment and reading were 5.4 percent of all consumer expenditures in 1984. This number may be compared with the NIPA percent of disposable personal income going to recreation which was estimated to be about 6.23 percent in 1984.

The Census of Service Industries

The Census of Service Industries, part of the Economic Census, is another source of data on arts-related industries. Other parts include the censuses of manufacturing, mining and quarrying, construction industries, retail trade, wholesale trade, and selected transportation industries. Since 1967, these censuses have been conducted every five years, and the next one is scheduled for 1988, covering 1987. Tables 1-7 to 1-9 present selected data from 1982. Additional data are presented in chapter 4 for performing arts; in chapter 5 for architecture and photography; in chapter 7 for museums; and in chapter 8 for motion pictures, radio, and television. The National Endowment for the Arts participated in revisions to the 1982 census in order to obtain more detail for performing arts-related industries and has prepared several reports. Selected tables from these reports are presented in chapter 4.

It should be noted that the Census of Service Industries universe is obtained primarily from filers of FICA reports and from filers of income tax forms (both for-profit and not-for-profit). Arts-related organizations that do not submit either form are not likely to be represented. Many arts organizations operate as subsidiaries of another larger organization. In such cases the arts organization is categorized under its major function--for example, a university or museum--and it is not then likely to be counted as an art organization. Hence the numbers underestimate the level of activity, especially for nonprofit groups related to universities, and for informal performing and other arts groups.

Number of Arts-Related Establishments

If all of the service establishments listed in Table 1-7 are simply tallied, they total about 76,000 establishments with receipts of about $50 billion. This table includes activities which many would not classify as arts-related, such as radio and TV repair shops, and does not include many other arts-related organizations. Tables 1-8 and 1-9 present information on the sources of receipts/revenues for performing arts-related service industries. Other more detailed tables from Census of Service Industries are presented and discussed in the discipline-specific chapters.

Section 1-2. Public Support for the Arts

Tables 1-10 to 1-13 include data from the NIPA on Federal, State, and local expenditures by function from 1952 to 1985. Looking at combined expenditures, it can be seen that at no time have recreation and culture expenditures equaled more than 1 percent of the total combined Federal, State, and local expenditures. For the years shown in table 1-10, the peak occurred in 1975 when recreation and culture represented .92 percent of total expenditures. This was up from .32 in 1952. The years of the 1980's have seen a decline to .72 percent.

Looking at Federal government expenditures (table 1-11), the decline in the percent going to recreation and culture since 1980 can be seen. In 1980 recreation and culture expenditures were .29 percent, declining to .17 percent by 1985. Education has seen a similar decline, being 2.27 percent of Federal expenditures in 1980 but only 1.69 percent in 1985.

Table 1-12 shows that State and local expenditures for recreation and culture were about 1.5 percent of the total in 1955, 1.9 in 1980, and 1.7 in 1985. Education expenditures were 36 percent in 1955, 40 percent in 1980, and 39 percent in 1985.

Another way of looking at levels of support is in constant dollars (table 1-13).[1] Total government (Federal, State and local) expenditures increased 254 percent in constant 1985 dollars between 1955 and 1985, and increased 20 percent between 1980 and 1985. Over the entire period, recreation and culture expenditures increased at a higher pace than total government expenditures (402 percent). However, between 1980 and 1985 there was decline of about 5 percent in total government support for recreation and culture in constant 1985 dollars.

The largest percent decline occurred in Federal government support. Overall, Federal government expenditures increased about 22 percent in constant 1985 dollars between 1980 and 1985. However, expenditures for recreation and culture declined by 28 percent in the same period.

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[1] Constant dollars are estimates representing an effort to remove the effects of price changes from statistical series reported in dollar terms. In this report typically constant dollars are calculated based on the Consumer Price Index for all urban consumers indexed to 1985.

Appropriations for Major Federal Cultural Programs

Table 1-14 presents summary information on Federal appropriations for cultural programs for 1985-1987 as of Spring 1987. The largest amount of Federal money goes to the Smithsonian, (funded at about $205 million in 1987), and the Corporation for Public Broadcasting (funded at about $200 million in 1987). The National Endowment for the Arts was next at about $165 million for 1987.

Funding for the National Endowment for the Arts

Funding levels for the National Endowment for the Arts began at about $2.9 million in 1966 and were at about $165.3 million in 1987 (Table 1-15). Real increases in appropriations in constant dollars occurred until 1980. Since then, there has been, in constant 1985 dollars, about a 22 percent decline in NEA appropriations.

Table 1-16 summarizes NEA appropriations by program for 1980-1987, and table 1-17 includes a summary of the amount and number of grants awarded by program for 1984-1987.

Based on the ratio of amount of grants awarded to appropriations it appears that, on average, about 88 to 92 percent of the National Endowment for the Arts appropriation is then re-awarded in grants. For example in 1985 the appropriation was $163,660 (table 1-15) and the amount awarded in grants was $149,239 (table 1-17).

Looking at NEA allocations among programs, one can see that although some shifts have occurred, relative allocations among programs have remained fairly stable over the period since 1980 (table 1-16). State programs have been about 15 percent of the allocation, and since 1984, local programs have received about 1.4 percent. Together, program funds have been between 55 and 62 percent of the total, being 57 percent in 1987.

National Endowment for the Arts Employment Levels

Table 1-18 presents National Endowment for the Arts employment levels since 1966. These peaked in 1982 and since then have declined, from 285 full time persons in 1982 to 258 in 1987.

State Arts Agencies

Data in tables 1-19 to 1-23 have been provided by the National Assembly of State Arts Agencies (NASAA). Founded in 1968, NASAA consists of the 56 State, jurisdictional, and territorial arts agencies, designated by the National Endowment of the Arts as governmental units receiving funding from their State legislatures. NASAA exists to enhance the growth of the arts and develop an informed membership and serve as liaison among members, Federal agencies, and arts organizations.

The Growth of State Arts Agencies

Although, as early as 1899, Utah had a State Arts Council, most of what we currently think of as State Arts Agencies were established in the 1960's and early 1970's in connection with obtaining funding from the National Endowment for the Arts. Prior to NEA's creation, however, the New York State Council on the Arts (NYSCA) had been established in 1961. This model influenced both the Federal legislation creating the National Endowment and the subsequent creation of State Arts Agencies. Further, New York dwarfed the other States in funding especially from 1966 to 1979. By 1974, State Arts Agencies were present in all States and the District of Columbia.

Increasingly, in the 1980's State Arts Agencies have become an important source of support for the arts (table 1-19). Starting with a 50-State total appropriation level about the same as NEA in 1966 ($2.7 million), State Arts Agency appropriations taken together in 1986 were about 23 percent higher than the total National Endowment appropriation ($195.6 million compared to $158.5 million). As chart 1-7 indicates, total State appropriations were similar to those for NEA from 1966 to 1972, less from 1972 to 1984, equal in 1985, and well above in 1986 and 1987.

Although, overall, State Arts Agency legislative appropriations increased about 12 percent between 1986 and 1987, in several States there were notable declines (table 1-20). These occurred primarily in oil-producing States currently facing a high loss of revenue such as Louisiana, Oklahoma, Texas, and Alaska. Of the total appropriations for 1987, New York accounted for almost one-fourth (22 percent). States ranking highest in per capita appropriations tend to be those with low populations. Alaska had the highest per capita appropriation, despite a 45 percent decline between 1986 and 1987.

Distribution of National Endowment Funds by State Arts Agencies

Estimates of the types of projects funded, numbers of artists participating, and sources of funds for grants are based on data collected by the NASAA and published in the Final Descriptive Report of State Arts Agencies. Tables 1-21 to 1-23 present summary data from this source for fiscal year 1985. For the most recent report, 42 States submitted reports. It should be noted that there are some very large States not represented, including New York, California and Illinois. The largest proportion of the dollar amount of grants were awarded in the music and the multi-disciplinary categories, each of which was awarded 19 percent. Theatre and visual arts followed with 14 and 13 percent respectively (table 1-21). In the 42 States reporting (table 1-22), a total of 590,930 artists participated with the highest percent being in multi-discipline (19 percent), visual arts (19 percent), community arts (17 percent) and music (17 percent).

National Endowment for the Arts, State and Regional, Support for Touring and Presenting

Tables 1-24 and 1-25 present data on characteristics of support for touring and presenting for the period 1981 to 1984. The data are based on a study conducted by NEA and NASAA, as part of an effort to examine the interaction among Federal, State and regional levels of support. Levels of support for the period ranged from $32.1 million in 1982, to $30.3 million in 1983, and $31.0 million in 1984. Most of the funding, 54 percent in 1984, was distributed by a State Arts Agency. In the same year, 38 percent was distributed by National Endowment for the Arts and 8 percent by regional organizations. Of the total, 42 percent originated from NEA program funds, 43 percent from State Arts Agencies, and 12 percent from Basic State Grants and Regional Arts Programming Grants. Three percent came from private sources. Disciplines most frequently supported were music, dance, multi-disciplinary, and theatre.

Section 1-3. Private Support for the Arts

Assessment of total private support for the arts is not easy, task and estimates of the total vary depending on the source. Data from several sources on private giving are compiled by the American Association of Fund-Raising Counsel and presented yearly in the publication Giving USA. It is not clear from the publication how some of the estimates are made. Therefore, the data should be viewed as estimates which are widely used in the field but subject to controversy. Table 1-26 shows that total giving for all courses for 1985 was estimated at $79.8 billion. Overall, by far the largest source of private philanthropy is from individuals, 82 percent of philanthropic support in 1985. Bequests represent another 6.5 percent of philanthropy. Foundations represent 5.4 percent and corporations 5.4 percent of total giving (calculated from table 1-26).

According to the American Association of Fund-Raising Counsel estimates, since 1970 total private philanthropy has increased in constant 1985 dollars by about 39 percent overall, estimated at $79.8 billion in 1985, and $20.1 billion in 1970 (57.3 billion in 1985 dollars). In the same period according to these estimates, support for the arts and humanities has grown much faster (by 207 percent in constant 1985 dollars), estimated at $.6 billion in 1970 ($1.7 billion in 1985 dollars) and $5.1 billion in 1985 (table 1-26).

The rapid growth of arts and humanities funding, relative to other areas, leveled off considerably by 1980. Since 1980, private support for the arts and humanities has increased by only about 29.7 percent in constant dollars, while total giving has increased at about 27.7 percent.

According to the American Association of Fund-Raising Counsel, total giving to the arts and humanities was estimated to be 6.4 percent of private philanthropy in 1985, up from 5.5 percent in 1980 and from only 2.9 percent of giving in 1970.

Foundation Support

The major source of information on foundation giving is the Foundation Center which publishes both a National Data Book and a The Foundation Directory. Tables 1-27 to 1-31 summarize data from The Foundation Directory based on a sample of foundations constituting the grant index.

The Foundation Center's analysis of private foundations, extracted from the IRS Exempt Organization Master File for 1985, found approximately 24,859 active grant-making private foundations in the United States. In 1985 these foundations held an estimated $92.6 billion in assets and awarded approximately $5.7 billion in grants.[2]

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[2] Loren Renz and Stan Olson, editors, The Foundation Directory, 11th Edition, The Foundation Center, New York, NY, 1987, p. xiv.

Trends in Foundation Giving

The Foundation Center has noted several problems in collecting reliable trend data on philanthropic giving. Among them are the difficulty in obtaining complete information on smaller foundations; the reliance on subjective judgment in assigning to a single category a grant which serves a variety of purposes; and the nearly impossible task of establishing a classification system which divides the spectrum of human activities into a logical series of non-overlapping activities. Keeping this in mind, the Center has designed a grants index to look at trend data.

From all foundations reporting grants to the center, a sample of 459 grantmakers has been selected from which to produce trend data. The sample includes the 100 largest foundations and 40 percent of total grantmaking dollars. In assessing the sample, the editors of the report note that, while the sample is heavily weighted toward large foundations, "the analysis provides some insight into the grantmaking activities of smaller foundations based on a limited sample, as well as a reliable overview of grantmaking patterns of the nations' largest foundations."[3]

Among the grants in the "grants index," awards to the category "cultural activities" were between 13 and 15 percent of the total in dollars awarded and 16 to 18 percent in the number of grants in the period 1980 to 1986 (tables 1-27 and 1-28). Breakdowns by type of cultural activity supported indicate that grants classified as "general" were most frequent, followed by grants for music, and a combined category of theatre and dance (table 1-28).

Grants by the foundations, other than the 100 largest, went somewhat more frequently to the arts, with 18 percent of the grant amount for this group going to the arts in 1986 compared to 13.6 percent for the 100 largest foundations (table 1-29).

United Arts Funds

Tables 1-32 to 1-34 present information on the growth and characteristics of United Arts Funds. The American Council for the Arts defines United Arts Funds as service organizations which raise money for the operating support of at least three separate arts organizations. In 1965 there were 12 such groups and by 1985 there were 60. Funds raised have grown from $2.5 million in 1965 ($8.6 million in 1985 dollars) to $51.5 million in 1985 (table 1-32).

The largest percentage (53 percent) of funds comes from corporate/business donors. About one-third (31 percent) comes from individuals, 6 percent from foundations, and 4 percent from government sources (table 1-33). The average individual gift was $92 in 1985. Fundraising costs averaged about 11 percent of the total raised. The top three United Arts Funds, in terms of dollars raised for 1985, were Los Angeles, Lincoln Center in New York, and Cincinnati (table 1-34).

Corporate Contributions to the Arts

The major source of information on corporate giving to the arts is the Conference Board, Annual Survey of Corporate Contributions. Data relevant to the arts from the Conference Board's surveys were summarized in the American Council for the Arts, 1987 publication, Guide to Corporate Giving in the Arts: 4, in the chapter "Trends and Preferences in Corporate Support for the Arts," by Michael Useem. Tables 1-35, 1-37, and 1-38 are taken from this chapter. Table 1-36, taken from the Statistical Abstract, also summarizes Conference Board data. Table 1-35 presents data on estimated total contributions. Tables 1-36 to 1-38 are based on the Conference Board sample. It should be noted that the total contributions in table 1-36 reflect only those businesses making contributions of $100,000 or more, not total contributions.

Discussing trends in total corporate giving, Useem notes that the single most important factor driving company giving is the level of income. Company gifts are often intended to stimulate income. This is reflected in the use of cause-related marketing strategies. The impact of giving on profit remains ambiguous. The actual impact of the profit line on the amount of giving, however, is less ambiguous. Aggregated company earnings have approximately doubled in the past decade and corporate giving has also increased. Allocations to giving ranged from .89 to .99 percent of pretax net income between 1975 and 1980. Since 1980 they have ranged from 1.11 to 1.97 percent.

Table 1-35 shows that total corporate giving to the arts was estimated at about $488 million in 1985 compared to $90 million in 1975 ($180 million in constant 1985 dollars). This is an increase of 171 percent in constant 1985 dollars, compared to an increase of 83 percent in total corporate giving. Correspondingly, the percent of total corporate giving to the arts increased from 7.5 percent in 1975 to 11.9 in 1981. Since 1981, there is no clear trend, with the percent of corporate giving to the arts remaining between 10.7 and 11.4 of total corporate giving. Small differences may be related to sampling error or may reflect the impact of large single year gifts.

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[3] Loren Renz and Stan Olson, editors, The Foundation Directory, p. xxx.

Printing and publishing and stone, glass, and clay product industries had the highest percentage of their total giving going to the arts (table 1-38). Among the arts, the largest beneficiaries were museums, followed by music, and public TV and radio (table 1-37). As can be seen from tables in chapter 4, corporate contributions made up about 5 percent of income for opera companies in the 1980's, 6 percent for theatre companies, and about 10 percent of income to symphony orchestras. While not a very large percent of the revenues for arts groups, as observed by Useem, this support can be critical for innovative programs, elimination of year-end deficits, audience development, and attracting other donors.

Volunteer Support for the Arts

Tables 1-39 and 1-40 present data taken from reports of volunteering commissioned by the Independent Sector and conducted by the Gallup Organization. The study estimated that about 50 percent of Americans over age 14 reported doing some type of volunteer work in the past year in both 1981 and 1985. Volunteer work is most frequently done in the area of religion, with 37 percent doing some work in this area in 1981 and 48 percent in 1985. About 6 percent of the population in 1981 and 8 percent in 1985 reported doing some work related to arts and culture in the past 12 months. In 1985 about 4 percent indicated they had done some volunteer work in that area in the past week. Data for this study were collected by asking respondents to recall activity. As with attendance, it may be that people overestimate their volunteer activity.

As might be expected, volunteer work in the area of arts and culture was most frequently done for the category "private non-profit groups other than religious" (62 percent). About 20 percent was done in the government sector (table 1-40).

Table 1-1a.
Gross National Product (GNP) originating in selected arts-related industries: 1947-1986

Year	Gross National Product	Motion pictures	Amusement and recreation services*	Radio and TV broadcasting	Printing and publishing
	(in billions of dollars)				
1947..........	235.2	1.4	1.2	0.2	3.2
1948..........	261.6	1.3	1.3	0.3	3.5
1949..........	260.4	1.3	1.3	0.3	3.7
1950..........	288.3	1.3	1.3	0.4	3.9
1951..........	333.4	1.3	1.3	0.4	4.2
1952..........	351.6	1.2	1.4	0.5	4.4
1953..........	371.6	1.2	1.6	0.5	4.8
1954..........	372.5	1.3	1.6	0.6	5.0
1955..........	405.9	1.3	1.7	0.7	5.5
1956..........	428.2	1.3	1.9	0.8	5.8
1957..........	451.0	1.2	2.0	0.8	6.2
1958..........	456.8	1.1	2.1	0.9	6.2
1959..........	495.8	1.1	2.4	1.0	6.7
1960..........	515.3	1.1	2.7	1.1	7.1
1961..........	533.8	1.2	2.8	1.1	7.3
1962..........	574.6	1.2	3.0	1.2	7.7
1963..........	606.9	1.3	3.2	1.3	8.0
1964..........	649.8	1.4	3.4	1.3	8.9
1965..........	705.1	1.6	3.6	1.4	9.4
1966..........	772.0	1.7	3.7	1.6	10.3
1967..........	816.4	1.8	3.9	1.6	10.7
1968..........	892.7	2.1	4.2	1.8	11.6
1969..........	963.9	2.0	4.4	1.9	12.7
1970..........	1,015.5	2.3	4.8	2.0	12.9
1971..........	1,102.7	2.2	5.1	2.1	13.7
1972..........	1,212.8	2.4	5.5	2.5	14.8
1973..........	1,359.3	2.7	6.4	2.6	16.4
1974..........	1,472.8	2.8	6.9	2.8	16.8
1975..........	1,598.4	3.1	7.7	3.2	18.6
1976..........	1,782.8	3.8	8.6	4.0	20.5
1977..........	1,990.5	4.2	9.8	4.7	23.3
1978..........	2,249.7	5.6	10.4	5.4	26.2
1979..........	2,508.2	5.0	11.5	5.9	28.8
1980..........	2,732.0	5.0	12.4	6.3	31.6
1981..........	3,052.6	5.5	14.0	7.4	35.2
1982..........	3,166.0	6.3	15.1	8.3	38.4
1983..........	3,405.7	6.6	16.8	9.2	42.4
1984..........	3,772.2	7.3	17.8	11.1	47.6
1985..........	4,010.3	8.2	20.2	11.9	52.0
1986..........	4,235.0	8.5	21.4	12.7	54.4

*Excludes motion pictures.

Source: (1947-1982) U.S. Department of Commerce, Bureau of Economic Analysis, The National Income and Product Accounts of the United States, 1929-82: Statistical Tables, Washington, D.C., September 1986, p. 252; (1983-1986) U.S. Department of Commerce, Bureau of Economic Analysis, Survey of Current Business, July 1987 issue.

Methodological note: Gross National Product (GNP) is the market value of the goods and services produced by labor and property supplied by residents of the United States. It is the sum of purchases of goods and services by persons and government, gross private domestic investment (including the change in business inventories), and net exports (exports less imports). GNP excludes business purchases of goods and services on current account. Its investment component is measured before deduction of charges for consumption of fixed capital.

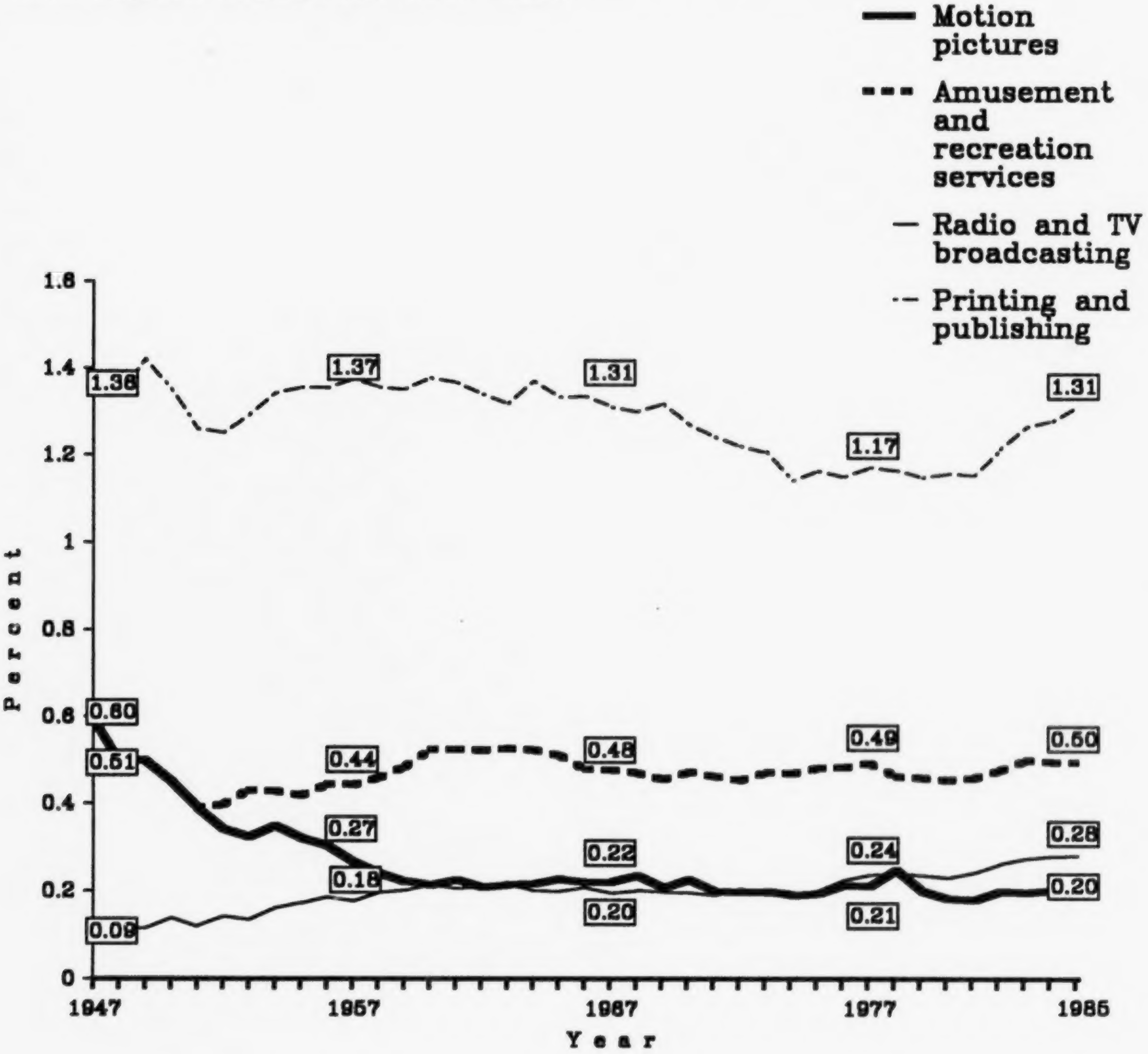
Table 1-1b.
Percent of Gross National Product (GNP) originating in selected arts-related industries: 1947-1986

Year	Gross National Product	Motion pictures	Amusement and recreation services*	Radio and TV broadcasting	Printing and publishing
	(in billions of dollars)		(percent)		
1947..........	235.2	0.60	0.51	0.09	1.36
1948..........	261.6	0.50	0.50	0.11	1.34
1949..........	260.4	0.50	0.50	0.12	1.42
1950..........	288.3	0.45	0.45	0.14	1.35
1951..........	333.4	0.39	0.39	0.12	1.26
1952..........	351.6	0.34	0.40	0.14	1.25
1953..........	371.6	0.32	0.43	0.13	1.29
1954..........	372.5	0.35	0.43	0.16	1.34
1955..........	405.9	0.32	0.42	0.17	1.36
1956..........	428.2	0.30	0.44	0.19	1.35
1957..........	451.0	0.27	0.44	0.18	1.37
1958..........	456.8	0.24	0.46	0.20	1.36
1959..........	495.8	0.22	0.48	0.20	1.35
1960..........	515.3	0.21	0.52	0.21	1.38
1961..........	533.8	0.22	0.52	0.21	1.37
1962..........	574.6	0.21	0.52	0.21	1.34
1963..........	606.9	0.21	0.53	0.21	1.32
1964..........	649.8	0.22	0.52	0.20	1.37
1965..........	705.1	0.23	0.51	0.20	1.33
1966..........	772.0	0.22	0.48	0.21	1.33
1967..........	816.4	0.22	0.48	0.20	1.31
1968..........	892.7	0.24	0.47	0.20	1.30
1969..........	963.9	0.21	0.46	0.20	1.32
1970..........	1,015.5	0.23	0.47	0.20	1.27
1971..........	1,102.7	0.20	0.46	0.19	1.24
1972..........	1,212.8	0.20	0.45	0.21	1.22
1973..........	1,359.3	0.20	0.47	0.19	1.21
1974..........	1,472.8	0.19	0.47	0.19	1.14
1975..........	1,598.4	0.19	0.48	0.20	1.16
1976..........	1,782.8	0.21	0.48	0.22	1.15
1977..........	1,990.5	0.21	0.49	0.24	1.17
1978..........	2,249.7	0.25	0.46	0.24	1.16
1979..........	2,508.2	0.20	0.46	0.24	1.15
1980..........	2,732.0	0.18	0.45	0.23	1.16
1981..........	3,052.6	0.18	0.46	0.24	1.15
1982..........	3,166.0	0.20	0.48	0.26	1.21
1983..........	3,405.9	0.19	0.49	0.29	1.24
1984..........	3,772.2	0.19	0.47	0.30	1.26
1985..........	4,010.3	0.20	0.50	0.30	1.30
1986..........	4,232.0	0.20	0.51	0.30	1.28

*Excludes motion pictures.

Source: Calculated based on data included in table 1-1a. (1947-1982) U.S. Department of Commerce, Bureau of Economic Analysis, The National Income and Product Accounts of the United States, 1929-82: Statistical Tables, Washington, D.C., September 1986, p. 252; (1983-1986) U.S. Department of Commerce, Bureau of Economic Analysis, Survey of Current Business, July 1987 issue.

Chart 1-1.
Percent of Gross National Product (GNP) originating in selected arts related industries: 1947-1985



Source: Calculated from data in the National Income and Product Accounts; See table 1-12 for full citation.

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Table 1-1c.
Gross National Product (GNP) originating in selected arts-related industries in constant 1982 dollars: 1947-1986

Year	Gross National Product	Motion pictures	Amusement and recreation services*	Radio and TV broadcasting	Printing and publishing
			(in billions of dollars)		
1947......	1,066.7	6.8	5.2	1.1	13.8
1948......	1,108.7	6.3	5.2	1.2	14.6
1949......	1,109.0	6.3	5.1	1.2	15.3
1950......	1,203.7	6.1	5.2	1.4	15.4
1951......	1,328.2	6.0	5.2	1.8	15.8
1952......	1,380.0	5.6	5.4	1.9	16.1
1953......	1,435.3	5,3	5.6	2.2	16.8
1954......	1,416.2	5.2	5.6	2.4	17.6
1955......	1,494.9	4.9	5.8	2.8	18.8
1956......	1,525.6	4.7	6.2	2.8	19.5
1957......	1,551.1	4.2	6.2	3.1	19.8
1958......	1,539.2	3.7	6.5	3.2	19.3
1959......	1,629.1	3.7	7.1	3.2	20.7
1960......	1,665.3	3.7	7.5	3.6	21.3
1961......	1,708.7	3.7	7.8	3.6	21.5
1962......	1,799.4	3.6	8.0	3.7	22.4
1963......	1,873.3	3.6	8.4	3.6	24.3
1964......	1,973.3	3.8	8.7	3.4	26.6
1965......	2,087.6	3.9	8.9	3.5	27.3
1966......	2,208.3	4.2	8.9	3.7	28.8
1967......	2,271.4	4.2	8.9	3.7	29.2
1968......	2,365.6	4.7	9.2	3.7	30.0
1969......	2,423.3	4.3	9.0	4.2	31.6
1970......	2,416.2	4.8	9.2	4.1	29.9
1971......	2,484.8	4.7	9.4	4.5	30.1
1972......	2,608.5	4.8	9.7	4.8	31.6
1973......	2,744.1	5.3	10.8	4.8	33.6
1974......	2,729.3	4.9	11.0	4.9	32.5
1975......	2,695.0	5.2	11.3	5.4	32.4
1976......	2,826.7	5.8	12.1	6.4	33.4
1977......	2,958.6	6.1	13.0	6.9	35.0
1978......	3,115.2	7.3	13.1	7.0	36.9
1979......	3,192.4	6.1	13.6	7.3	37.6
1980......	3,187.1	5.7	13.7	7.3	36.9
1981......	3,248.8	5.8	14.7	7.7	38.3
1982......	3,166.0	6.3	15.1	8.3	38.4
1983......	3,279.1	6.2	16.1	9.2	42.4
1984......	3,501.4	6.3	16.4	11.1	47.6
1985......	3,607.5	6.7	18.0	11.9	52.0
1986......	3,713.3	6.9	18.2	12.7	54.4

Note: Constant-dollar estimates are obtained by dividing the most detailed current-dollar components by appropriate price index, with 1982 = 100. In a few cases, they are obtained by extrapolating the current-dollar estimates in 1982 by physical quantity measures. These are taken directly from the source cited below.

*Excludes motion pictures.

Source: U.S. Department of Commerce, Bureau of Economic Analysis, The National Income and Product Accounts of the United States, 1929-82: Statistical Tables, Washington, D.C., September 1986, table 6.2; (1983-1986) Survey of Current Business, July 1987 issue, table 6-1.

Table 1-2a.
The Gross National Product (GNP), personal consumption expenditures, recreation expenditures, and disposable personal income: 1929-1986

Year	Gross National Product	Total personal consumption expenditures	Total recreation expenditures	Disposable personal income
		(in billions of dollars)		
1929.......	103.9	77.3	4.3	81.7
1930.......	91.1	69.9	4.0	73.0
1935.......	72.8	55.8	2.6	57.9
1940.......	100.4	71.0	3.8	75.0
1945.......	213.4	119.6	6.1	149.2
1950.......	288.3	192.1	11.1	207.5
1955.......	405.9	257.9	14.5	278.8
1960*......	515.3	330.7	18.4	358.9
1965.......	705.1	440.7	26.7	486.8
1970.......	1,015.5	640.0	42.7	715.6
1975.......	1,598.4	1,012.8	70.2	1,142.8
1976.......	1,782.8	1,129.3	78.0	1,252.6
1977.......	1,990.5	1,257.2	85.5	1,379.3
1978.......	2,249.7	1,403.5	95.7	1,551.2
1979.......	2,508.2	1,566.8	106.2	1,729.3
1980.......	2,732.0	1,732.6	115.0	1,918.0
1981.......	3,052.6	1,915.1	128.6	2,127.6
1982.......	3,166.0	2,050.7	138.3	2,261.4
1983.......	3,405.7	2,234.5	152.1	2,428.1
1984.......	3,772.2	2,430.5	168.3	2,668.6
1985.......	4,010.3	2,629.4	183.8	2,841.1
1986.......	4,235.0	2,799.8	198.0	3,022.1

* 1960 was the first year in which data were included for Alaska and Hawaii.

Sources: (1929-1982) U.S. Department of Commerce, Bureau of Economic Analysis, The National Income and Product Accounts, 1929-82: Statistical Tables, Washington, D.C., September 1986, tables 2.1 and 2.5; (1983-1986) Survey of Current Business, July 1987 iassue, table 2.1 and 2.4.

Methodological note: The National Income and Product Accounts (NIPA) from which this data are taken are revised periodically. These revisions usually result in minor changes; however, care must be taken in comparing data from different revisions. The data in this table between 1929 and 1985 reflect the most recent (as of November 1987) historical revisions and are internally consistent. For further discussion of the revision of NIPA data as applicable to the arts, see National Endowment for the Arts, Research Division, "The Arts in the GNP: A New Beginning," February 1987, Note 20.

Personal consumption expenditures are goods and services purchased by individuals; operating expenses of nonprofit institutions serving individuals; and the value of food, fuel, clothing, rent of dwellings, and financial services received in kind by individuals. Net purchases of used goods are also included. Purchases of residential structures by individuals and nonprofit institutions serving individuals are classified as gross private domestic investment. **Disposable personal income** is personal income less personal tax and nontax payments. It is the income available to persons for spending or saving. For a description of GNP see table 1-1a.

Table 1-2b.
Personal consumption expenditures as a percent of the GNP; and recreation expenditures as a percent of the GNP, consumption expenditures and disposable personal income: 1929-1986

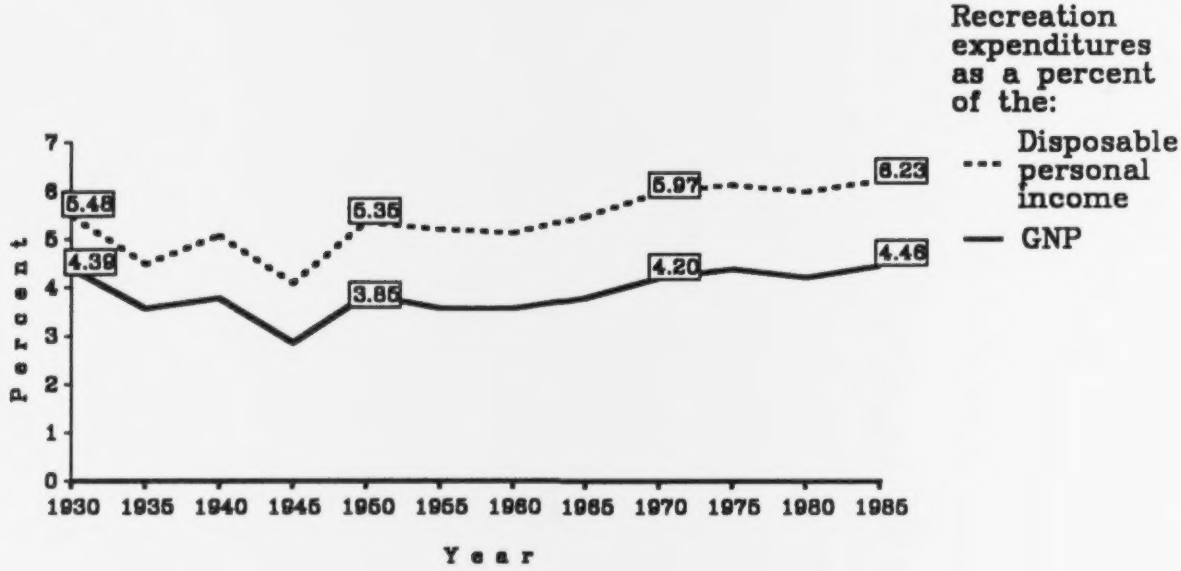
Year	Personal consumption expenditures as a percent of the GNP	Recreation expenditures as a percent of		
		GNP	Personal consumption	Disposable personal income
1929	74.40	4.14	5.56	5.26
1930	76.73	4.39	5.72	5.48
1935	76.65	3.57	4.66	4.49
1940	70.72	3.78	5.35	5.07
1945	56.04	2.86	5.10	4.09
1950	66.63	3.85	5.78	5.35
1955	63.54	3.57	5.62	5.20
1960*	64.18	3.57	5.56	5.13
1965	62.50	3.79	6.06	5.48
1970	63.02	4.20	6.67	5.97
1975	63.36	4.39	6.93	6.14
1976	63.34	4.38	6.91	6.23
1977	63.16	4.30	6.80	6.20
1978	62.39	4.25	6.82	6.17
1979	62.47	4.23	6.78	6.14
1980	63.42	4.21	6.64	6.00
1981	62.74	4.21	6.72	6.04
1982	64.77	4.37	6.74	6.12
1983	65.61	4.47	6.81	6.26
1984	64.43	4.46	6.92	6.31
1985	65.57	4.58	6.99	6.47
1986	66.11	4.68	7.07	6.55

Note: See tables 1-1a and 1-2a for methodological information.

* 1960 was the first year in which data were included for Alaska and Hawaii.

Source: Data calculated based on figures in table 1-2a. See table 1-2a for full citation.

Chart 1-2.
Recreation expenditures as a percent of disposable personal income and as a percent of the GNP: 1930-1985



Source: Calculations based on National Income and Product Accounts; See tables 1-2a and 1-2b for full citation.

Table 1-3a.
Personal consumption expenditures for recreation by type of product or service: 1909-1955 (1960-1985 continued in the next table)

Type of product or service	1909	1919	1925	1930	1935	1940	1945	1950	1955
(in millions of dollars)									
Total recreation expenditures	860	2,189	2,835	3,990	2,630	3,761	6,139	11,147	14,078
Books and maps	(e)	(e)	(e)	264	183	234	520	674	867
Magazines, newspapers, sheet music	(e)	(e)	(e)	512	456	589	965	1,495	1,869
Nondurable toys and sports supplies	(f)	(f)	(f)	281	216	306	553	1,394	1,803
Wheel goods, durable toys, sports equip., boats, pleasure aircraft	143	377	411	172	136	254	400	869	1,386
Radio and television receivers, records, musical instruments	166	667	739	921	248	494	344	2,421	2,869
Radio and television repair	(g)	(g)	(g)	27	21	32	88	283	516
Flowers, seeds, and potted plants	70	135	182	190	130	201	378	457	546
Admissions to specified spectator amusements	(h)	(h)	588	892	672	904	1,714	1,781	1,801
Motion picture theatres	(i)	(i)	367	732	556	735	1,450	1,367	1,326
Legitimate theatres and opera, and entertainments of nonprofit institutions (a)	167	336	174	95	44	71	148	183	245
Spectator sports	(h)	(h)	47	65	72	98	116	222	230
Clubs and fraternal organizations (b)	121	242	275	294	197	203	281	462	569
Commercial participant amusements (c)	22	55	145	203	141	197	284	448	584
Pari-mutuel net receipts	(j)	(j)	(j)	7	26	55	153	239	381
Other (d)	(h)	(h)	(h)	227	204	292	459	624	887
(percent of total recreation expenditures)									
Books and maps	(e)	(e)	(e)	6.6	7.0	6.2	8.5	6.0	6.2
Magazines, newspapers, sheet music	(e)	(e)	(e)	12.8	17.3	15.7	15.7	13.4	13.3
Nondurable toys and sports supplies	(f)	(f)	(f)	7.0	8.2	8.1	9.0	12.5	12.8
Wheel goods, durable toys, sports equip., boats, pleasure aircraft	16.6	17.2	14.5	4.3	5.2	6.8	6.5	7.8	9.8
Radio and television receivers, records, musical instruments	19.3	30.5	26.1	23.1	9.4	13.1	5.6	21.7	20.4
Radio and television repair	(g)	(g)	(g)	0.7	0.8	0.9	1.4	2.5	3.7
Flowers, seeds, and potted plants	8.1	6.2	6.4	4.8	4.9	5.3	6.2	4.1	3.9
Admissions to specified amusements	(h)	(h)	20.7	22.4	25.6	24.0	27.9	16.0	12.8
Motion picture theatres	(i)	(i)	12.9	18.3	21.1	19.5	23.6	12.3	9.4
Legitimate theatres and opera, and entertainments of nonprofit institutions (a)	19.4	15.3	6.1	2.4	1.7	1.9	2.4	1.6	1.7
Spectator sports	(h)	(h)	1.7	1.6	2.7	2.6	1.9	2.0	1.6
Clubs and fraternal organizations (b)	14.1	11.1	9.7	7.4	7.5	5.4	4.6	4.1	4.0
Commercial participant amusements (c)	2.6	2.5	5.1	5.1	5.4	5.2	4.6	4.0	4.1
Pari-mutuel net receipts	(j)	(j)	(j)	0.2	1.0	1.5	2.5	2.1	2.7
Other (d)	(h)	(h)	(h)	5.7	7.8	7.8	7.5	5.6	6.3

(a) Except athletic.

(b) Consists of dues and fees excluding insurance premiums.

(c) Consists of billiard parlors; bowling alleys; dancing, riding, shooting, skating, and swimming places; amusement devices and parks; golf courses; sightseeing buses and guides; and private flying operations.

(d) Consists of net receipts of lotteries and expenditures for purchase of pets and pet care services, cable TV, film processing, photographic studios, sporting and recreation camps, and recreational services, not elsewhere classified.

(e) Totals include only 42 percent of the national estimated expenditures for books and maps and magazines, newspapers, and sheet music. The remaining 58 percent were classified as educational rather than recreational outlay. Expenditures for these items classified as "recreation" expenditures (42 percent of the total) are (in millions of dollars): 1927-- 349; 1925-- 318; 1923-- 270; 1921-- 239; 1919-- 204; 1914-- 131; 1909-- 104.

(f) Included in category of "Wheel goods, durable toys, sports equipment, boats, pleasure aircraft."

(g) Included in category of "Radio and television receivers, records, musical instruments."

(h) Not available.

(i) Included in category of "Legitimate theatres and opera, and entertainment of nonprofit institutions."

(j) Included in category of "Commercial participant amusements."

Source: U.S. Bureau of the Census, Historical Statistics of the United States, Colonial Times to 1970, Washington, D.C., 1975, Series H 878-893.

Methodological note: Historical data are derived from the following sources: (1909-1927) Twentieth Century Fund, unpublished data (prepared for Survey of Time, Work, and Leisure); (1929-1963) U.S. Bureau of Economic Analysis (formerly Office of Business Economics), The National Income and Product Accounts of the United States, 1929-65; (1964-1970) Survey of Current Business, July issues. The data for 1909-1927 are based on J. Frederic Dewhurst and Associates, America's Needs and Resources: A New Survey, Twentieth Century Fund, New York, NY, 1955. Dewhurst in turn drew his data on recreation from William H. Lough, High Level Consumption, McGraw-Hill, New York, NY, 1935; and Julius Weinberger, "Economic Aspects of Recreation," Harvard Business Review, summer 1937. The data represent market value of purchases of goods and services by individuals and nonprofit institutions. They exclude expenditures for clothing, transportation, food and drink, shelter, and other items, even though they were made primarily for the purpose of recreation.

Table 1-3b.
Personal consumption expenditures for recreation by type of product or service: 1960-1985

Type of product or service	1960	1965	1970	1975	1980	1983	1984	1985
				(in millions of dollars)				
Total recreation expenditures	17,855	25,907	42,716	70,233	114,972	152,052	165,291	176,289
Books and maps	1,139	1,648	2,922	3,570	5,595	7,185	7,823	7,972
Magazines, newspapers, sheet music	2,164	2,662	4,097	6,356	10,438	11,967	12,695	13,198
Nondurable toys and sports supplies	2,477	3,585	5,498	8,954	14,633	18,004	19,796	20,350
Wheel goods, durable toys, sports equip., boats, pleasure aircraft	1,976	2,888	5,191	10,514	17,185	20,419	23,243	26,727
Radio and television receivers, records, musical instruments	3,003	5,041	8,540	13,489	19,888	28,182	31,280	35,119
Radio and television repair	774	933	1,383	2,229	2,555	2,834	2,837	3,100
Flowers, seeds, and potted plants	703	1,272	1,798	2,659	4,047	4,806	5,217	5,459
Admissions to specified amusements	1,652	2,123	3,296	4,317	6,490	8,601	9,403	9,661
Motion picture theatres	956	1,067	1,629	2,197	2,671	3,583	3,938	3,676
Legitimate theatres and opera, and entertainments of nonprofit institutions (a)	342	388	531	787	1,786	2,389	2,678	2,991
Spectator sports	354	668	1,136	1,333	2,033	2,629	2,787	2,994
Clubs and fraternal organizations (b)	728	859	1,465	1,921	3,020	4,154	4,430	4,742
Commercial participant amusements (c)	1,200	1,695	2,367	4,858	9,666	13,606	14,132	14,554
Pari-mutuel net receipts	539	814	1,096	1,662	2,095	2,269	2,462	2,605
Other (d)	1,500	2,387	5,065	9,704	19,360	30,025	31,973	32,802
				(percent of total recreation expenditures)				
Books and maps	6.4	6.4	6.8	5.1	4.9	4.7	4.7	4.5
Magazines, newspapers, sheet music	12.1	10.3	9.6	9.1	9.1	7.9	7.7	7.5
Nondurable toys and sports supplies	13.9	13.8	12.9	12.7	12.7	11.8	12.0	11.5
Wheel goods, durable toys, sports equip., boats, pleasure aircraft	11.1	11.1	12.2	15.0	14.9	13.4	14.1	15.2
Radio and television receivers, records, musical instruments	16.8	19.5	20.0	19.2	17.3	18.5	18.9	19.9
Radio and television repair	4.3	3.6	3.2	3.2	2.2	1.9	1.7	1.8
Flowers, seeds, and potted plants	3.9	4.9	4.2	3.8	3.5	3.2	3.2	3.1
Admissions to specified amusements	9.3	8.2	7.7	6.1	5.6	5.7	5.7	5.5
Motion picture theatres	5.4	4.1	3.8	3.1	2.3	2.4	2.4	2.1
Legitimate theatres and opera, and entertainments of nonprofit institutions (a)	1.9	1.5	1.2	1.1	1.6	1.6	1.6	1.7
Spectator sports	2.0	2.6	2.7	1.9	1.8	1.7	1.7	1.7
Clubs and fraternal organizations (b)	4.1	3.3	3.4	2.7	2.6	2.7	2.7	2.7
Commercial participant amusements (c)	6.7	6.5	5.5	6.9	8.4	8.9	8.5	8.3
Pari-mutuel net receipts	3.0	3.1	2.6	2.4	1.8	1.5	1.5	1.5
Other (d)	8.4	9.2	11.9	13.8	16.8	19.7	19.3	18.6

Note: Represents market value of purchases of goods and services by individuals and nonprofit institutions. Data for 1960 and 1965 are taken from the 1959-1976 revision of NIPA. Data in this table thus combine information from two revisions of the NIPA. Caution should be used in interpreting small changes.

(a) Except athletic.

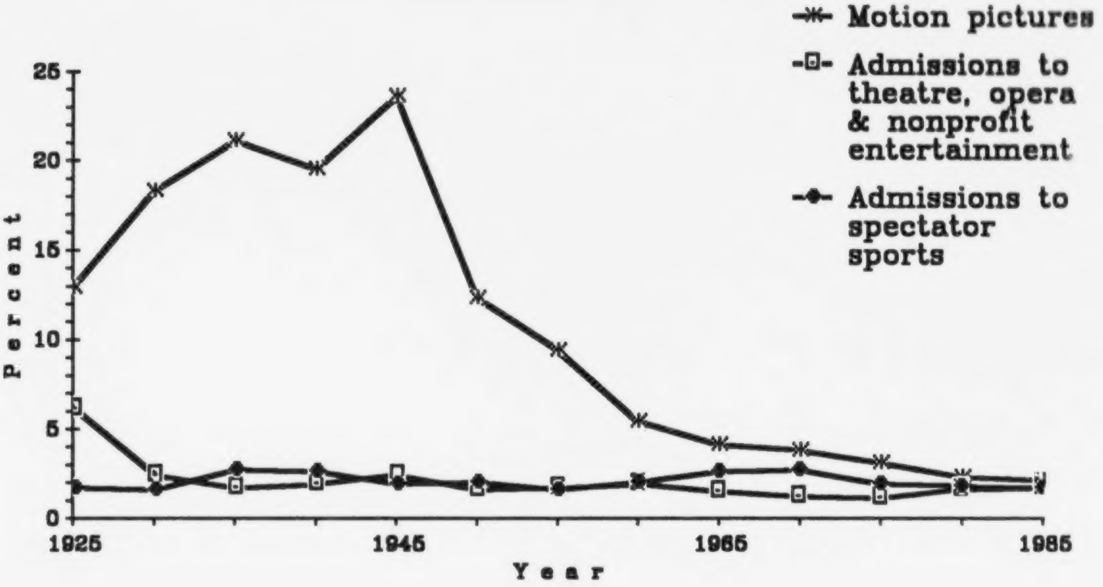
(b) Consists of dues and fees excluding insurance premiums.

(c) Consists of billiard parlors; bowling alleys; dancing, riding, shooting, skating, and swimming places; amusement devices and parks; golf courses; sightseeing buses and guides; and private flying operations.

(d) Consists of net receipts of lotteries and expenditures for purchase of pets and pet care services, cable TV, film processing, photographic studios, sporting and recreation camps, and recreational services, not elsewhere classified.

Source: U.S. Department of Commerce, Bureau of Economic Analysis, The National Income and Product Accounts of the United States, 1929-82; and Survey of Current Business, July issues. Adopted from tables appearing in U.S. Bureau of the Census, Statistical Abstract of the United States, 1979, Washington, D.C., 1979, table 4-5; U.S. Bureau of the Census, Statistical Abstract of the United States 1987, Washington, D.C., 1986, table 365.

Chart 1–3.
Percent of recreation expenditures for selected recreational activities: 1925–1985



Source: Calculated based on National Income and Product Accounts; See tables 1–3a and 1–3b for full citation.

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Table 1-4.
Admissions receipts for nonprofit theatres, opera, and other entertainments of nonprofit institutions with motion pictures and spectator sports: 1983-1986

	1983		1984		1985		1986	
	Current	Constant (b)	Current	Constant (b)	Current	Constant (b)	Current	Constant (b)
	(dollars are in millions)							
Admissions receipts to specified entertainments	8,600	8,000	9,500 (a)	8,300	9,500 (a)	8,000	10,300	8,200
Motion pictures	3,600	3,400	3,900	3,400	3,700	3,100	3,900	3,100
(percent change from previous year)	9	3	8	0	-5	-9	5	0
Nonprofit theatres, opera, and other entertainments of nonprofit institutions (c)	2,400	2,200	2,700	2,400	3,000	2,500	3,400	2,700
(percent change from previous year)	14	5	13	9	11	4	13	8
Spectator sports	2,600	2,400	2,900 (a)	2,500	2,900 (a)	2,400 (a)	3,100	2,500
(Percent change from previous year)	13	5	8	4	7	0	7	4

NA - Not applicable

(a) Revised data.

(b) Constant dollar values are calculated with implicit price deflators specified for these expenditures in table 7.10, "National Income and Product Accounts," U.S. Department of Commerce, Bureau of Economic Analysis, Survey of Current Business, July 1987(1982=100).

(c) Does not include sports.

Source: National Endowment for the Arts, Research Division, "The Arts in the GNP: Consumer Expenditures for Nonprofit Performing Arts Events Exceed Spectator Sports for Two Years," Washington, D.C., Note 28, January 1988.

Table 1-5a.
Corporate profits before taxes of selected arts-related industries: 1929-1984 (continued on next page)

	Corporate profits before taxes				
Year	Total U.S. industries	Motion pictures	Amusement and recreation services	Radio and television broadcasting	Printing and publishing
Part I: 1929-1948*			(in millions of dollars)		
1929...............	9,990	59	1	20	241
1930...............	3,697	51	-9	-5	152
1931...............	-372	2	-20	-4	73
1932...............	-2,309	-83	-30	-2	-9
1933...............	956	-40	-23	-6	54
1934...............	2,346	2	-9	7	94
1935...............	3,598	13	-5	10	120
1936...............	6,340	29	2	18	160
1937...............	6,935	33	5	20	137
1938...............	4,023	39	2	15	87
1939...............	7,181	41	4	20	132
1940...............	10,045	51	9	28	165
1941...............	17,878	78	18	34	201
1942...............	21,688	155	18	31	249
1943...............	25,264	253	34	51	472
1944...............	24,237	246	42	69	584
1945...............	19,836	238	71	63	593
1946...............	24,842	304	93	58	656
1947...............	31,751	224	64	53	620
1948...............	35,595	142	60	43	577
Part II: 1948-1984*					
1948...............	35,595	142	60	43	581
1949...............	29,206	128	44	31	527
1950...............	42,885	112	23	52	579
1951...............	44,465	101	37	82	624
1952...............	39,645	84	50	88	630
1953...............	41,199	80	42	89	639
1954...............	38,680	136	34	96	628
1955...............	49,209	124	31	158	815
1956...............	49,631	89	37	168	850
1957...............	48,146	55	47	163	888
1958...............	41,893	15	51	172	690
1959...............	52,552	45	86	218	936
1960...............	49,931	51	64	253	978
1961...............	49,835	29	54	207	885
1962...............	55,148	15	50	295	920
1963...............	59,754	27	54	318	1,003
1964...............	66,683	94	77	266	1,474

*The 1948 estimates included in series 1929-1948 (Part I) of this table are based on the industry classification used for 1947 and earlier years. The 1948 estimates in the series 1948-1984 (Part II) are based on industry classification used for 1949 and later years.

Table 1-5a.
Corporate profits before taxes of selected arts-related industries: 1929-1984 (continued from previous page)

	Corporate profits before taxes				
Year	Total U.S. industries	Motion pictures	Amusement and recreation services	Radio and television broadcasting	Printing and publishing
Part II: 1948-1984* (continued)			(in millions of dollars)		
1965...............	77,395	114	78	333	1,564
1966...............	83,265	141	120	363	1,825
1967...............	80,127	107	111	246	1,665
1968...............	89,057	229	143	258	1,848
1969...............	87,222	70	161	315	1,971
1970...............	76,046	183	179	257	1,685
1971...............	87,292	115	202	269	1,860
1972...............	101,471	103	151	466	2,081
1973...............	127,151	212	219	469	2,582
1974...............	138,859	245	280	508	2,456
1975...............	134,838	303	336	502	2,871
1976...............	170,251	449	423	1,016	3,440
1977...............	200,437	525	537	1,318	4,412
1978...............	233,459	830	620	1,522	5,013
1979...............	257,230	830	642	1,495	4,961
1980...............	237,082	681	593	1,115	4,712
1981...............	226,524	611	595	981	4,850
1982...............	169,584	697	294	756	4,638
1983...............	207,629	429	- 89	653	5,621
1984...............	239,958	- 85	-692	1,227	6,609

*The 1948 estimates included in series 1929-1948 (Part I) of this table are based on the industry classification used for 1947 and earlier years. The 1948 estimates in the series 1948-1984 (Part II) are based on industry classification used for 1949 and later years.

Source: (1947-1982) U.S. Department of Commerce, Bureau of Economic Analysis, The National Income and Product Accounts of the United States, 1929-82: Statistical Tables, Washington, D.C., September 1986, p. 252; (1983-1985) U.S. Department of Commerce, Bureau of Economic Analysis, Survey of Current Business, July 1987 issues, tables 6.19B.

Methodological note: Corporate profit before tax is the income of organizations treated as corporations in the National Income and Product Accounts. These organizations consist of all entities required to file Federal corporate tax returns, including mutual financial institutions and cooperatives subject to Federal income tax; private noninsured pension funds; nonprofit organizations that primarily serve business; Federal Reserve banks; and federally sponsored credit agencies. It reflects the inventory and depreciation accounting practices used for Federal income tax returns. It consists of profits tax liability, dividends, and undistributed corporate profits. This measure is sometimes referred to as "book profits." Note taken from National Income and Product Accounts as cited above.

Table 1-5b.
Percent of total corporate profits before taxes originating in selected arts-related industries: 1929-1984 (continued on next page)

Year	Total U.S. industries	Motion pictures	Amusement and recreation services	Radio and television broadcasting	Printing and publishing
	Corporate profits before taxes				
Part I: 1929-1948	(in millions of dollars)		(percent)		
1929	9,990	0.59	0.01	0.20	2.41
1930	3,697	1.38	*	*	4.11
1931	-372	*	*	*	*
1932	-2,309	*	*	*	*
1933	956	*	*	*	5.65
1934	2,346	0.09	*	0.30	4.01
1935	3,598	0.36	*	0.28	3.34
1936	6,340	*	*	*	*
1937	6,935	0.48	0.07	0.29	1.98
1938	4,023	0.97	0.05	0.37	2.16
1939	7,181	0.57	0.06	0.28	1.84
1940	10,045	0.51	0.09	0.28	1.64
1941	17,878	0.44	0.10	0.19	1.12
1942	21,688	0.71	0.08	0.14	1.15
1943	25,264	1.00	0.13	0.20	1.87
1944	24,237	1.01	0.17	0.28	2.41
1945	19,836	1.20	0.36	0.32	2.99
1946	24,842	1.22	0.37	0.23	2.64
1947	31,751	0.71	0.20	0.17	1.95
1948	35,595	0.40	0.17	0.12	1.62
Part II: 1948-1984					
1948	35,595	0.40	0.17	0.12	1.63
1949	29,206	0.44	0.15	0.11	1.80
1950	42,885	0.26	0.05	0.12	1.35
1951	44,465	0.23	0.08	0.18	1.40
1952	39,645	0.21	0.13	0.22	1.59
1953	41,199	0.19	0.10	0.22	1.55
1954	38,680	0.35	0.09	0.25	1.62
1955	49,209	0.25	0.06	0.32	1.66
1956	49,631	0.18	0.07	0.34	1.71
1957	48,146	0.11	0.10	0.34	1.84
1958	41,893	0.04	0.12	0.41	1.65
1959	52,552	0.09	0.16	0.41	1.78
1960	49,931	0.10	0.13	0.51	1.96
1961	49,835	0.06	0.11	0.42	1.78
1962	55,148	0.03	0.09	0.53	1.67

*Losses occurred for that year.

Table 1-5b.
Percent of total corporate profits before taxes originating in selected arts-related industries: 1929-1984 (continued from previous page)

Year	Corporate profits before taxes				
	Total U.S. industries	Motion pictures	Amusement and recreation services	Radio and television broadcasting	Printing and publishing
Part II: 1948-1984 (continued)	(in millions of dollars)	(percent)			
1963...............	59,754	0.05	0.09	0.53	1.68
1964...............	66,683	0.14	0.12	0.40	2.21
1965...............	77,395	0.15	0.10	0.43	2.02
1966...............	83,265	0.17	0.14	0.44	2.19
1967...............	80,127	0.13	0.14	0.31	2.08
1968...............	89,057	0.26	0.16	0.29	2.08
1969...............	87,222	0.08	0.18	0.36	2.26
1970...............	76,046	0.24	0.24	0.34	2.22
1971...............	87,292	0.13	0.23	0.31	2.13
1972...............	101,471	0.10	0.15	0.46	2.05
1973...............	127,151	0.17	0.17	0.37	2.03
1974...............	138,859	0.18	0.20	0.37	1.77
1975...............	134,838	0.22	0.25	0.37	2.13
1976...............	170,251	0.26	0.25	0.60	2.02
1977...............	200,437	0.26	0.27	0.66	2.20
1978...............	233,459	0.36	0.27	0.65	2.15
1979...............	257,230	0.32	0.25	0.58	1.93
1980...............	237,082	0.29	0.25	0.47	1.99
1981...............	226,524	0.27	0.26	0.43	2.14
1982...............	169,584	0.41	0.17	0.45	2.73
1983...............	207,629	0.21	*	0.31	2.71
1984...............	239,958	*	*	0.51	2.75

Source: Data calculated based on table 1-5a. See this table for notes and full citation.

Table 1-6.
Average annual expenditures of urban consumer units for entertainment and reading, by selected characteristics: 1980-1984 (continued on next page)

	Entertainment and reading		Entertainment (a)				
Year and characteristic	Average annual expenditures total	Percent of total expenditures	Average annual expenditures total	Fees and admissions	Television, radios, and sound equipment	Other equipment and services	Reading
	(in dollars)				(in dollars)		
1980..................	838	5.0	724	238	206	280	114
1981..................	919	5.2	799	269	229	300	120
1982..................	942	5.2	820	265	274	281	122
1983..................	1,050	5.3	919	308	290	320	131
1984, all consumer units..............	1,180	5.4	1,040	348	326	366	140
Age of reference person:							
Under 25 years old...	744	5.6	678	200	262	216	66
25-34 years old......	1,243	5.8	1,107	306	363	438	136
35-44 years old......	1,678	6.1	1,505	498	445	562	173
45-54 years old......	1,447	5.1	1,274	471	410	394	173
55-64 years old......	1,176	5.1	1,027	354	294	379	149
65-74 years old......	734	4.6	604	266	173	165	130
75 years old and over	384	3.4	291	139	107	44	93
Region of residence:							
Northeast............	1,088	5.1	934	349	299	287	154
Midwest..............	1,180	5.6	1,029	352	323	353	151
South................	1,129	5.2	1,009	299	327	383	120
West.................	1,364	5.8	1,224	420	358	446	140
Size of consumer unit:							
One person...........	707	5.3	600	237	212	150	107
Two persons..........	1,071	5.0	923	337	283	303	148
Three persons........	1,416	5.5	1,263	365	385	513	153
Four persons.........	1,678	5.9	1,517	472	461	584	161
Five persons.........	1,739	5.9	1,575	493	484	599	164
Six persons or more..	1,380	4.9	1,241	398	380	463	139

(a) Some expenditures for vacation trips, such as food, lodging, and vehicle expenses, are not included in this category.

Table 1-6.
Average annual expenditures of urban consumer units for entertainment and reading, by selected characteristics: 1980-1984 (continued from previous page)

Year and characteristic	Entertainment and reading		Entertainment (a)				
	Average annual expenditures total	Percent of total expenditures	Average annual expenditures total	Fees and admissions	Television, radios, and sound equipment	Other equipment and services	Reading
Income before taxes:	(in dollars)				(in dollars)		
Complete income reporters (b)......	1,212	5.5	1,070	352	334	383	142
Under $ 5,000.....	584	5.0	513	183	177	153	71
$ 5,000 - 9,999.....	479	4.1	402	128	154	119	77
$10,000 - 14,999.....	684	4.7	587	187	237	163	97
$15,000 - 19,999.....	866	4.9	743	237	253	253	123
$20,000 - 29,999.....	1,182	5.3	1,035	316	341	378	147
$30,000 - 39,999.....	1,646	5.9	1,476	419	474	584	170
$40,000 and over.....	2,597	6.2	2,330	843	613	874	267

Note: In dollars, except as indicated. Based on Consumer Expenditure Survey.

(a) Some expenditures for vacation trips, such as food, lodging, and vehicle expenses, are not included in this category.

(b) A complete reporter is a consumer unit that provided values for at least one of the major sources of income.

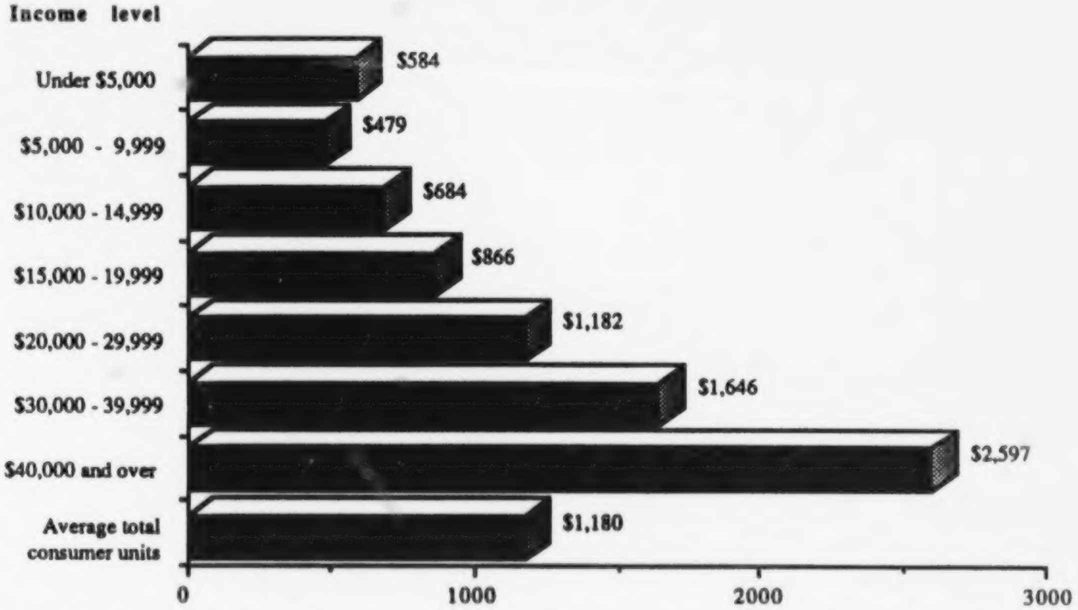
Source: U.S. Bureau of Labor Statistics, Consumer Expenditure Survey annual. As included in U.S. Bureau of the Census, Statistical Abstract, 1987, (107th edition), Washington, D.C., 1986, table 366.

Methodological note: Consumer Expenditure Survey. -- The Consumer Expenditure Survey program was begun in late 1979. The principal objective of the survey is to collect current consumer expenditure data which provide a continuous flow of data on the buying habits of American consumers. The data are necessary for future revisions of the Consumer Price Index. The survey, conducted by the Bureau of the Census for the Bureau of Labor Statistics, consists of two components: (1) An interview panel survey in which the expenditures of consumer units (households who act as a unit for consumption) are obtained in five interviews conducted every three months, and (2) a diary or recordkeeping survey completed by participating households for two consecutive one-week periods. Each component of the survey queries an independent sample of consumer units in 85 urban areas of the country representative of the U.S. urban population. Over 52 weeks of the year, 5,000 consumer units are sampled for the diary survey. Each consumer unit keeps a diary for two one-week periods, yielding approximately 10,000 diaries a year. The interview sample is selected on a rotating panel basis, targeted at 5,000 consumer units per quarter. The survey includes students in student housing.

The Diary survey is designed to obtain expenditures on small, frequently purchased items which are normally difficult for respondents to recall. Detailed records of expenses are kept for food and beverages both at home and in eating places, tobacco, housekeeping supplies, nonprescription drugs, and personal care products and services.

The Interview survey is designed to obtain data on the types of expenditures which respondents can be expected to recall for a period of three months or longer. In general, these include relatively large expenditures, such as those for property, automobiles, and major appliances, or expenditures which occur fairly regularly, such as rent, utilities, or insurance premiums. Including "global estimates" for food, it is estimated that about 95 percent of expenditures are covered in the interview. Excluded are nonprescription drugs, household supplies, and personal care items. The interview survey also provides data on expenditures incurred while on trips. Both surveys exclude all business-related expenditures for which the family is reimbursed.

Chart 1-4.
Average annual expenditures for entertainment and reading of urban consumer units by income level: 1984



Source: U.S. Bureau of Labor Statistics and U.S. Bureau of the Census, Consumer Expenditure Survey; See table 1-6 for full citation.

Table 1-7.
Number of establishments with payroll and receipts for firms subject to and exempt from Federal income tax in selected arts-related service industries: 1982 (continued on next page)

	Number of	
Type of service establishment	Establishments with payroll	Receipts in thousands
All service establishments subject to Federal income tax	1,261,698	426,981,971
Photographic studios, portrait	7,079	1,409,339
Radio, TV, publishers' advertising representatives	1,245	888,910
Commercial photography, art, and graphics	10,316	3,095,449
Sign painting shops	1,402	181,097
Interior designing	3,455	825,335
Radio and TV repair shops	7,089	1,333,062
Architectural services	13,414	5,914,359
Amusement and recreation services, including motion pictures	67,215	33,114,974
Motion picture production, distribution, and services	7,905	10,117,034
Motion picture theatres	9,344	3,575,737
Motion picture theatres, except drive-in	7,215	3,224,241
Drive-in motion picture theatres	2,129	351,496
Producers, orchestras, and entertainers	6,712	3,301,101
Theatrical producers (except motion picture) and miscellaneous theatrical services	2,994	1,921,624
Bands, orchestras, actors, and other entertainers and entertainment groups	3,718	1,379,477
Dance halls, studios, and schools	3,645	268,234
Carnivals, circuses, and fairs	380	221,421
Museums	220	65,319
All service establishments exempt from Federal income tax	147,061	61,488,432
Selected amusement, recreation, and related services	10,526	6,665,364
Producers, orchestras, and entertainers	1,610	10,968,100
Theatrical producers (except motion pictures)	846	463,139
Bands, orchestras, and other entertainment	764	644,960

Table 1-7.
Number of establishments with payroll and receipts for firms subject to and exempt from Federal income tax in selected arts-related service industries: 1982 (continued from previous page)

	Number of	
Type of service establishment	Establishments with payroll	Receipts in thousands
Museums, art galleries, and botanical and zoological gardens......	2,366	2,596,952
Commercial museums*..	367	228,036
Noncommercial museums......................................	2,109	2,368,916
Museums and art galleries..................................	1,909	2,267,593
Arboreta, botanical and zoological gardens..................	110	101,323

NA - Data not published in sources cited.

Note: The universe of organizations that receive questionnaires in the five-year economic census is obtained through the use of two sources. One source is filers of FICA reports, the other is filers of income tax forms (both for-profit and not-for-profit organizations). Arts organizations that do not submit either a FICA report or an IRS income tax report are not likely to receive a census questionnaire. Many arts organizations operate as subsidiaries of larger organizations that may not be primarily in the arts, such as a museum or a university. In such cases, the larger organization is the one that receives the census questionnaire, and its responses will be classified in terms of its primary activity which may not be in the arts. For such reasons, the counts of numbers of organizations and their receipts/revenues presented in this table are likely to understate the levels of activity that occurred in 1982.

*There are a few museums categorized as commercial that are tax exempt by the Census of Service Industries.

Source: U.S. Department of Commerce, Bureau of the Census, 1982 Census of Service Industries, Establishment and Firm Size, SC82-1-7, Washington, D.C., May 1985, tables 1a and 2a; 1982 Census of Service Industries, Miscellaneous Subjects, Washington, D.C, December 1985, table 20.

Methodological note: **Establishment** as used in the Census of Service Industries refers to a single physical location at which business is conducted. It is not necessarily identical with a company or enterprise, which may consist of one establishment or more. Statistics for service industries represent a summary of reports for individual establishments rather than companies. For cases where a census report was received, separate information was obtained for each location where business was conducted. When administrative records of other Federal agencies were used instead of a census report, no information was available on the number of locations operated. Each census report was tabulated according to the physical location at which the business was conducted. The count of establishments in this publication represents the number in business at the end of the year.

Table 1-8.
Major sources of receipts of producers, orchestras, and entertainment firms subject to Federal income tax for the United States: 1982

		Receipts from customers, patrons, and contract fees, by source						
Kind of business or operation	Establishments (number)	Total	Admissions	Contract fees from providing entertainment	Sales of merchandise	Services provided to the performing arts industry	Other sources	Total
		(in thousands of dollars)						(percent)
Producers, orchestras, entertainers.....	6,712	3,301,101	1,273,664	1,221,166	55,476	634,527	116,268	NA
Theatrical producers (except motion picture) and miscellaneous theatrical services................	2,994	1,921,624	948,439	358,801	33,892	516,007	64,485	NA
Producers of live theatrical productions....................	873	750,487	591,951	95,517	26,241	5,850	30,928	NA
Producers of radio and TV shows, except tape....................	395	263,168	NA	NA	NA	NA	NA	NA
Artists' and other entertainers' managers or agents, concert bureaus, booking agents.........	1,052	428,593	NA	NA	NA	NA	NA	NA
Other theatrical services.........	674	479,593	344,414	(24)	6,337	123,524	4,293	NA
Bands, orchestras, actors, and other entertainers and entertainment groups............................	3,718	1,379,477	325,225	862,365	21,584	118,520	51,783	NA
Dance groups and artists..........	142	27,125	NA	NA	NA	NA	NA	NA
Symphony orchestras, opera companies, and chamber music organizations..................	61	17,911	744	16,125	NA	1,041	1	NA
Other music and entertainment presentations..................	3,515	1,334,441	324,481	819,345	21,584	117,418	5,163	NA
				Percent distribution of sources of income				
Producers, orchestras, entertainers.....		3,301,101	39	37	2	19	4	100
Theatrical producers (except motion picture) and miscellaneous theatrical services................		1,921,624	49	19	2	27	3	100
Producers of live theatrical productions....................		750,487	79	13	3	1	4	100
Producers of radio and TV shows, except tape....................		263,168	NA	NA	NA	NA	NA	NA
Artists' and other entertainers' managers or agents, concert bureaus, booking agents.........		428,593	NA	NA	NA	NA	NA	NA
Other theatrical services.........		479,593	72	0	1	26	1	100
Bands, orchestras, actors, and other entertainers and entertainment groups............................		1,379,477	24	63	2	9	4	100
Dance groups and artists..........		27,125	NA	NA	NA	NA	NA	NA
Symphony orchestras, opera companies, and chamber music organizations..................		17,911	4	90	NA	6	0	100
Other music and entertainment presentations..................		1,334,441	24	61	2	9	0	97

NA - Not applicable or data withheld to avoid identification of individual companies.

*Data includes only establishments with payroll.

Source: U.S. Bureau of the Census, 1982 Census of Service Industries, Industry Series, Miscellaneous Subjects, Washington, D.C., December 1985, table 18.

Methodological note: The universe of organizations receiving questionnaires in the five-year census of Service Industries is obtained through the use of two sources. One source is filers of FICA reports (social security retirement deposits), the other is filers of income tax forms (IRS Form 990 for nonprofit organizations). Nonprofit performing arts organizations that do not submit either a FICA report or an IRS Form 990 are not likely to be included in the Census. Furthermore, many performing arts organizations operate as subsidiaries of organizations such as: State or local government; colleges or universities; museums; and many other kinds of large organizations. In such cases, the larger organization is the one that may receive the Census questionnaire and its response will be classified in terms of its primary activity, which usually will not be performing arts. For such reasons, the counts of numbers of organizations and their revenues presented in this table understate the levels of activity that occurred in 1982.

Theatrical producers (except motion picture) and miscellaneous theatrical services are establishments primarily engaged in providing live theatrical presentations, such as road companies, stock companies, summer theater, and burlesque houses. This industry also includes services allied with theatrical presentations, such as casting agencies; booking agencies for plays, artists, and concerts; scenery, lighting, and other equipment service; and theatrical ticket agencies. Theatres which are normally rented to theatrical producers, stock companies, etc., are classified elsewhere.

Bands, orchestras, actors, and other entertainers and entertainment groups are establishments primarily engaged in providing entertainment services other than live theatrical presentations. These establishments include bands, orchestras, entertainers, and producers of live entertainment for radio or television.

Table 1-9.
Sources of receipts for orchestras and entertainers exempt from Federal income tax: 1982

	Firms exempt from Federal income tax					
	Total producers, orchestras, and entertainers		Theatrical producers (a)		Bands, orchestras, actors, and other entertainment groups	
	Number	Percent	Number	Percent	Number	Percent
	(dollars are in thousands)					
Establishments	1,610	NA	846	NA	764	NA
Total revenues	1,098,099	NA	463,139	NA	644,960	NA
Receipts from customers, patrons, and contract fees						
Admissions	524,300	48	270,710	58	253,590	39
Contract fees from providing entertainment	62,736	6	16,344	4	46,392	7
Sales of merchandise	22,550	2	7,232	2	15,318	2
Services provided to the performing arts industry	11,932	1	5,658	1	6,274	1
Other amounts received from customers, patrons, and fees	49,057	4	26,898	6	22,159	3
Other receipts						
Royalties, residual fees, and subsidiary rights	6,852	1	1,128	(b)	5,724	1
Contributions and grants						
Governmental						
National Endowment for the Arts.	27,441	2	9,797	2	17,644	3
All other Federal, State, county, and municipal	57,090	5	20,607	4	36,483	6
Private						
Individuals	118,548	11	26,634	6	91,914	14
Foundations	62,686	6	22,110	5	40,576	6
Business and industry	58,797	5	19,001	4	39,796	6
Other	17,128	2	4,170	1	12,958	2
All other receipts or revenues	78,982	7	22,850	5	56,132	9

NA - Not applicable.

Note: See tables 1-7 and 1-8 for methodological notes.

(a) Does not include motion pictures.

(b) Less than 1 percent.

Source: U.S. Bureau of the Census, 1982 Census of Service Industries, Miscellaneous Subjects, Producers, Orchestras and Entertainers, Washington, D.C., 1985, table 18.

Table 1-10.
Combined Federal, State, and local government expenditures by function: 1952-1985

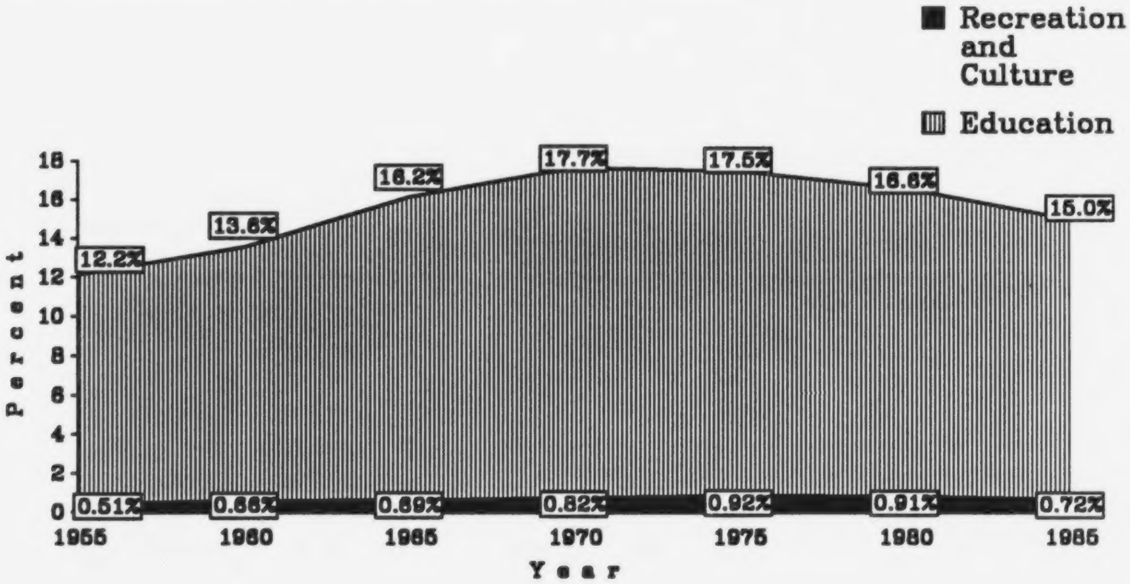
	1952	1955	1960	1965	1970	1975	1980	1982	1985
					(in billions of dollars)				
Total (a)	94.3	98.5	137.3	189.6	317.4	544.9	889.6	1,111.6	1,401.7
Central executive, legislative, and judicial activities	3.0	3.2	4.4	6.1	9.9	18.2	30.0	34.3	43.2
International affairs	2.3	2.2	2.0	2.3	2.4	3.9	6.7	8.0	14.3
Space	0.0	0.0	0.6	5.6	3.6	3.6	5.0	5.8	7.4
National defense	46.1	38.9	45.2	50.9	76.6	89.5	142.4	193.5	259.1
Civilian safety	2.1	2.6	3.9	5.5	9.7	18.2	28.9	36.0	48.1
Education	8.4	12.0	18.7	30.7	56.1	95.4	147.7	170.4	210.0
Health and hospitals	2.5	2.9	4.6	7.0	13.2	24.4	40.5	48.9	58.5
Income support, social security, and welfare	8.0	12.1	23.0	34.3	73.3	170.2	288.2	363.5	420.5
Veterans benefits and services	5.7	5.5	5.9	6.5	10.3	19.5	23.1	26.1	28.9
Housing and community services	1.3	0.9	2.0	2.9	4.4	9.8	18.4	18.4	20.5
Recreational and cultural activities	0.3	0.5	0.9	1.3	2.6	5.0	8.1	8.6	10.1
Energy	0.3	0.1	0.5	1.0	1.0	3.2	5.5	5.3	1.6
Agriculture	1.5	3.2	3.4	4.8	5.7	4.8	9.3	22.9	32.5
Natural resources	1.1	0.9	1.4	2.3	2.7	4.4	7.3	8.2	9.3
Transportation	5.4	6.8	10.3	14.0	20.0	29.6	44.9	48.4	63.1
Postal service	0.8	0.5	0.7	0.8	2.3	4.0	2.7	1.1	2.5
Economic development, regulation, and services	0.2	0.3	0.6	0.9	1.8	2.4	4.5	4.1	3.1
Labor training and services	0.3	0.3	0.4	0.9	1.8	3.0	6.8	6.1	6.1
Commercial activities	-0.2	-0.2	-0.2	-0.2	-0.2	-0.5	-1.3	-1.8	-3.6
Net interest paid (b)	4.7	5.0	7.6	9.4	15.0	24.2	50.2	82.1	138.3
Other and unallocable	0.5	0.7	1.5	2.7	5.2	12.4	20.7	21.8	28.1
					(percent)				
Percent of total for recreation and cultural activities	.32	.51	.66	.69	.82	.92	.91	.73	.72
Percent of total for educational activities	8.90	12.20	13.60	16.20	17.77	17.50	16.60	15.30	15.00

(a) Equals Federal government expenditures minus grants-in-aid to State and local governments, plus State and local government expenditures. Total expenditures include employee compensation on a disbursement basis. The estimates by function include employee compensation on an accrual basis. Wage accrual less disbursements (in millions of dollars) is zero except as follows: 1952, 32; 1953, -76; 1971, 209; 1972, 333; 1973, -12; 1974, -480; 1975, 100; 1976, 100; 1977, 100; 1978, 271; 1979, -181; 1980, -40; 1981, 59; and 1982, -4.

(b) Excludes interest received by State and local social insurance funds, which is netted against expenditures for the appropriate functions.

Source: (1955-1980) U.S. Department of Commerce, Bureau of Economic Analysis, The National Income and Product Accounts, 1929-82: Statistical Tables, Washington, D.C., September 1986, table 3.14; (1985) U.S. Department of Commerce, Bureau of Economic Analysis, Survey of Current Business, July 1986, table 3.14.

Chart 1-5.
Percent of total (Federal, State, and local) government expenditures for recreation and culture, and for education: 1955-1985



Source: Calculated based on National Income and Product Accounts; See table 1-10 for full citation.

Table 1-11. Federal government expenditures for recreation and culture, and for education by type of expenditure: 1955-1985

	1955	1960	1965	1970	1975	1980	1982	1985
				(in millions of dollars)				
Total Federal government								
Total expenditures*........	68,649	93,904	125,295	207,811	364,232	615,149	781,180	984,627
Purchase of goods and services.............	44,930	54,447	68,656	98,774	129,176	208,089	272,699	353,898
Transfer payments and net interest paid........	19,093	30,316	40,942	78,113	173,719	306,838	408,652	510,281
Grants-in-aid to State and local governments....	3,120	6,526	11,121	24,447	54,558	88,678	83,856	99,678
Subsidies less current surplus of government enterprises..............	1,506	2,615	4,576	6,477	6,879	11,544	15,969	20,540
Recreation and culture								
Total expenditures*........	40	139	226	467	1,033	1,761	1,642	1,658
Purchase of goods and services.................	40	139	224	381	772	1,074	1,107	1,139
Transfer payments and net interest paid........	NA	NA	NA	31	91	312	264	326
Grants-in-aid to State and local governments....	NA	NA	2	55	170	375	271	193
Percent of Federal expenditures for recreation and culture.................	0.06	0.15	0.18	0.22	0.28	0.29	0.21	0.17
Education								
Total expenditures*........	397	678	1,431	5,329	8,088	13,982	14,254	16,650
Purchase of goods and services.................	133	211	431	849	961	1,273	1,438	1,616
Transfer payments and net interest paid........	13	56	169	815	1,583	4,829	5,362	6,482
Grants-in-aid to State and local governments....	251	411	831	3,665	5,544	7,880	7,454	8,552
Percent of Federal expenditures for education.	0.58	0.72	1.14	2.56	2.22	2.27	1.82	1.69

NA - Indicates data not available in these years.

* Total expenditures include employee compensation on a disbursement basis. Expenditures by type and function include employee compensation on an accrual basis. Wage accrual less disbursement (in millions of dollars) is zero except as follows: 1975, 100; 1982, -4; 1983, -445; 1984, 220; and 1985, -230.

Sources: (1955-1982) U.S. Department of Commerce, Bureau of Economic Analysis, The National Income and Product Accounts of the United States, 1929-82: Statistical Tables, Washington, D.C., September 1986, table 3.15; (1985), U.S. Department of Commerce, Bureau of Economic Analysis, Survey of Current Business, July 1987, table 3.15.

Table 1-12.
State and local government expenditures for recreation and culture, and for education by type: 1955, 1980, and 1985

	Total (a)			Recreational and cultural (b)			Education		
	1955	1980	1985	1955	1980	1985	1955	1980	1985
	(in millions of dollars)								
Total expenditures..	32,937	355,545	515,809	478	6,601	8,587	11,867	141,705	201,526
Percent of total expenditures......	(100)	(100)	(100)	(1.5)	(1.9)	(1.7)	(36)	(40)	(39)
Purchases of goods and services..........	30,346	340,759	461,278	478	6,601	8,587	11,824	139,277	198,295
Transfer payments and net interest paid less dividends.........	4,115	20,819	67,083	NA	NA	NA	43	2,428	3,231
Subsidies less current surplus of government enterprises.......	-1,524	6,073	-12,552	NA	NA	NA	NA	NA	NA

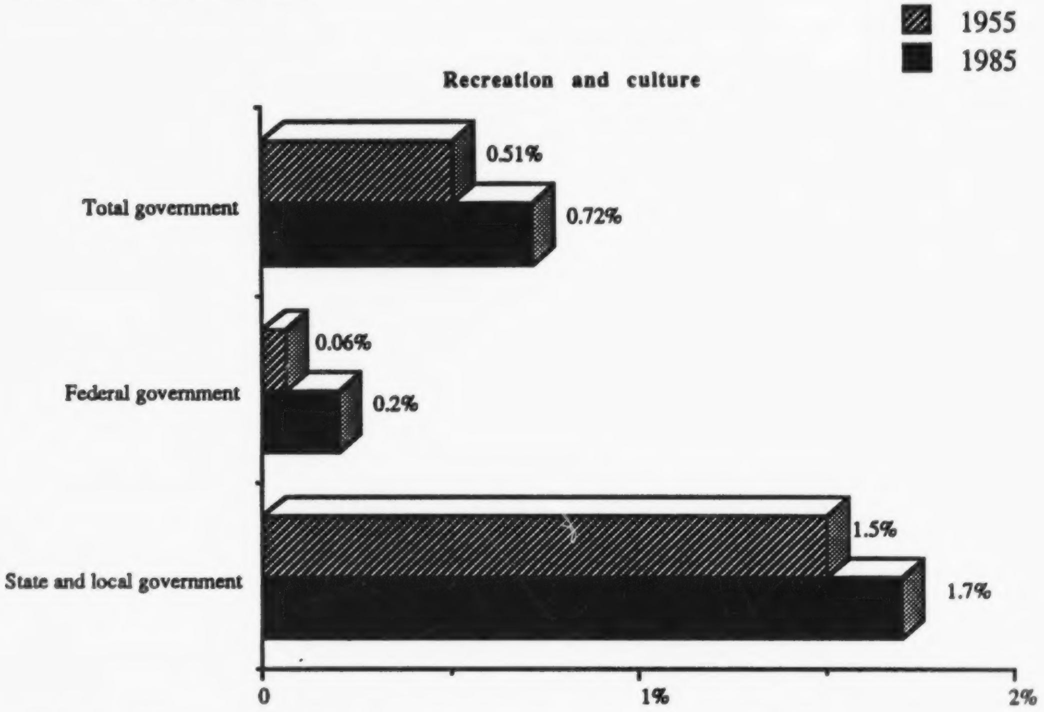
NA - Not a category in these years.

(a) Total expenditures include employee compensation on a disbursement basis. Expenditures by type and function include employee compensation on an accrual basis. Wage accruals less disbursements in 1985 is zero.

(b) Excludes interest received by social insurance funds, which is netted against expenditures for the appropriate functions.

Source: U.S. Department of Commerce, Bureau of Economic Analysis, The National Income and Product Accounts of the United States, 1929-82: Statistical Tables, Washington, D.C., September 1986, table 3.16.

Chart 1-6.
Percent of government expenditures for recreation and culture by level of government: 1955 and 1985



Source: National Income and Product Accounts; See tables 1-10 to 1-12 for full citation.

Table 1-13.
Percent change in government expenditures for recreation and culture by level of government: 1955-1985

Level of government	1955	1980	1985	Percent change 1955-1985	Percent change 1980-1985
	(dollars are in millions of constant 1985 dollars)				
Total expenditures					
All levels	395,970	1,165,376	1,401,700	+254	+20
Federal government	275,969	805,845	984,627	+257	+22
State and local government	132,407	465,764	515,809	+288	+11
Recreation and culture					
All levels	2,010	10,611	10,100	+402	-5
Federal government	161	2,307	1,658	+930	-28
State and local government	1,922	8,647	8,587	+347	-.7
Education					
All levels	48,240	193,487	210,000	+335	+8
Federal government	1,596	18,316	16,650	+943	-9
State and local government	47,705	185,634	201,526	+322	+9

Note: Ratio adjustments based on Consumer Price Index; 80.2 for 1955, 246.8 for 1980, and 322.1 for 1985 = 100.

Source: Data calculated based on figures in tables 1-10 to 1-12.

Table 1-14.
Appropriations for major Federal cultural programs: 1985-1987

Program	FY 1985 appropriations	FY 1986 appropriation/ G-R-H*	FY 1987 administration request	FY 1987- appropriation
	(in millions of dollars)			
Contained in the Interior Appropriation bills				
National Endowment for the Arts.......	163.660	165.661/158.537	144.900	165.281
National Endowment for the Humanities.	139.478	138.641/132.679	126.440	138.490
Institute of Museum Services..........	21.560	21.394/ 20.474	.330	21.250
National Capital Region Arts & Cultural Affairs Program..........	NA	1.988/ 1.988	-0-	4.000
Smithsonian...........................	191.467	199.983/191.384	215.240	205.490
National Gallery of Art...............	36.448	36.831/ 35.247	37.007	37.007
Commission of Fine Arts...............	.374	.380/ .364	.420	.450
Historic Preservation Fund............	25.480	24.795/ 23.729	-0-	24.250
Contained in the Labor, Health and Human Services Education Appropriations bills				
Arts in Education Program				
Kennedy Center Education Program....	.907	.907/ .907	.907	.967
Very Special Arts..................	2.250	2.250/ 2.250	2.250	2.370

Corporation for Public Broadcasting (funded two years in advance)

FY 1985	FY 1986	FY 1987	FY 1988	FY 1989
150.5	159.5	200.0	214.0	228.0

NA - Not included

*Cuts of 4.3 percent were made to most Federal programs on March 1, 1986, as mandated by the Gramm-Rudman-Hollings balanced budget law.

Source: Terri Lynn Cornwell, "Congressional Arts Caucus Legislative Summary, 99th Congress", in Journal of Arts Management and Law, Volume 17, Issue 1, Spring 1987, table 1, p. 40.

Table 1-15.
National Endowment for the Arts (NEA) funding history: 1966-1988

	Authorization					President's request					Appropriation					
Year	Program	Treasury	Challenge	Administrative	Total	Program	Treasury	Challenge	Administrative	Total	Program	Treasury	Challenge	Administrative	Total	Year
								(in thousands of dollars)								
FY 1966 (a).....	5,000	2,250	NA	NA	7,250	2,150	500	NA	350	3,000	2,500	34	NA	364	2,898	FY 1966
FY 1967 (a).....	7,750	2,250	NA	NA	10,000	7,750	1,000	NA	590	9,340	6,000	1,966	NA	510	8,476	FY 1967 (b)
FY 1968 (a).....	7,750	2,250	NA	NA	10,000	7,750	1,000	NA	810	9,560	6,500	674	NA	600	7,774	FY 1968 (b)
FY 1969 (a).....	8,000	3,375	NA	NA	11,375	9,050	1,000	NA	950	11,000	5,400	2,357	NA	700	8,457	FY 1969 (b)
FY 1970 (a).....	9,000	3,375	NA	NA	12,375	6,500	1,000	NA	872	8,372	6,250	2,000	NA	805	9,055	FY 1970 (b)
FY 1971 (a).....	17,000	3,000	NA	NA	20,000	13,800	2,500	NA	1,200	17,500	12,590	2,500	NA	1,330	16,420	FY 1971 (b)
FY 1972 (a).....	26,500	3,500	NA	NA	30,000	26,500	3,500	NA	1,716	31,716	26,250	3,500	NA	1,730	31,480	FY 1972 (b)
FY 1973 (a).....	35,500	4,500	NA	NA	40,000	35,500	3,500	NA	2,550	41,550	34,700	3,500	NA	2,657	40,857	FY 1973 (b)
FY 1974 (a).....	65,000	7,500	NA	NA	72,500	65,000	7,500	NA	4,000	76,500	54,275	6,500	NA	3,250	64,025	FY 1974 (b)
FY 1975 (a).....	90,000	10,000	NA	NA	100,000	72,000	10,000	NA	5,500	87,500	67,250	7,500	NA	5,392	80,142	FY 1975
FY 1976 (a).....	113,500	12,500	NA	NA	126,000	74,500	7,500	NA	5,500	87,500	74,500	7,500	NA	5,455	87,455	FY 1976
Tran Qtr.........	NA	NA	NA	NA	NA	33,750	500	NA	1,447	35,697	33,437	500	NA	1,364	35,301	Tran Qtr
FY 1977 (a).....	97,500	10,000	12,000	NA	119,500	79,500	7,500	NA	5,500	92,500	77,500	7,500	9,000	5,872	99,872	FY 1977
FY 1978.........	107,000	12,500	18,000	SSAN	137,500	89,000	7,500	18,000	9,000	123,500	89,100	7,500	18,000	9,250	123,850	FY 1978
FY 1979.........	NA	NA	NA	NA	SSAN	102,160	7,500	30,000	10,000	149,660	102,160	7,500	30,000	9,925	149,585	FY 1979
FY 1980.........	NA	NA	NA	NA	SSAN	97,000	20,000	26,900	10,500	154,400	97,000	18,500	26,900	12,210	154,610	FY 1980
FY 1981.........	115,500	18,500	27,000	14,000	175,000	114,495	18,500	22,000	12,965	167,960	113,960	19,250	13,450	12,135	158,795	FY 1981
FY 1982.........	NA	NA	NA	NA	119,300	57,835	15,000	2,500	12,665	88,000	103,330	14,400	14,400	11,326	143,456	FY 1982
FY 1983.........	NA	NA	NA	NA	119,300	69,756	11,155	7,364	12,600	100,875	101,675	11,200	18,400	12,600	143,875	FY 1983
FY 1984 (c).....	NA	NA	NA	NA	166,500	86,800	8,000	17,100	13,100	125,000	119,000	9,000	21,000	13,223	162,223	FY 1984
FY 1985 (e).....	NA	NA	NA	NA	SSAN	102,675	9,000	18,500	13,700	143,875	118,678	8,820	20,580	15,582	163,660	FY 1985
FY 1986 (d, e)..	121,678	8,820	20,580	15,982	167,060	102,650	9,000	18,500	14,300	144,450	116,033	8,390	19,577	14,823	158,822	FY 1986
FY 1987 (e).....	123,425	9,173	21,403	16,205	170,206	103,000	9,000	18,500	14,900	144,900	120,761	8,420	20,000	16,100	165,281	FY 1987
FY 1988.........	128,362	9,540	22,259	16,853	177,015	103,000	9,000	16,900	16,300	145,200	TBD	TBD	TBD	TBD	TBD	FY 1988

NA - Not applicable.

Tran Qtr. - Transition Quarter; TBD - To be determined; SSAN - Such sums as necessary.

(a) In FY 1966-67, 50 percent of each National Foundation on the Arts and the Humanities request and appropriation was assumed to be allocable to the NEA for administrative expenses.

(b) In FY 1967-74, program funds shown above include a separate appropriation for State arts agencies (see a recent NEA Annual Report for the exact amounts). Beginning in FY 1975, no less than 20 percent of the program funds appropriation has been required to go to State arts agencies and regional arts groups.

(c) In FY 1984, the program funds appropriation included $100 of Arts and Artifacts Indemnity funds (which were obligated in FY 1984).

(d) In FY 1986, the program funds appropriation included $285 of Arts and Artifacts Indemnity funds (all of which remain available for use until needed).

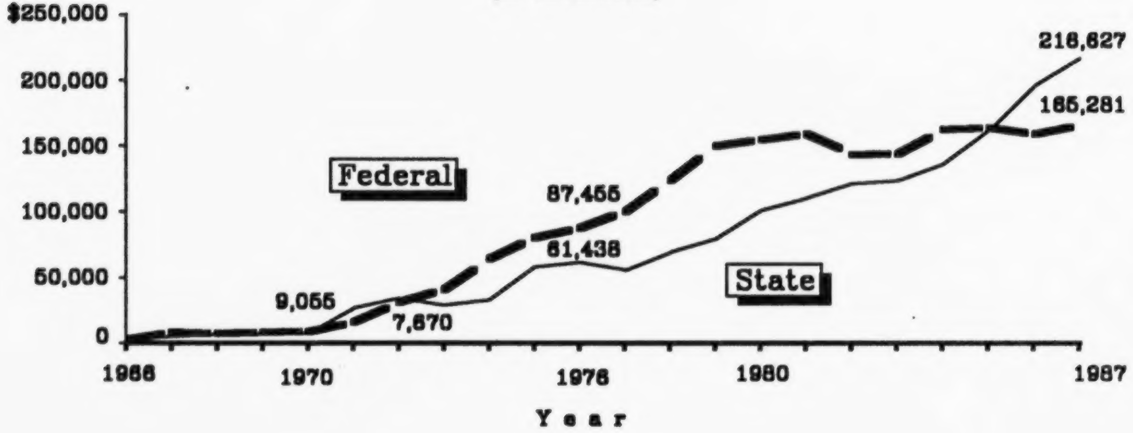
(e) In FY 1985 through FY 1987, the administrative funds appropriation included the Office of Policy, Planning and Research.

Source: National Endowment for the Arts, Budget Office. Data provided by Aaron Fineman and Bill Potter, Washington, D.C., December 1987.

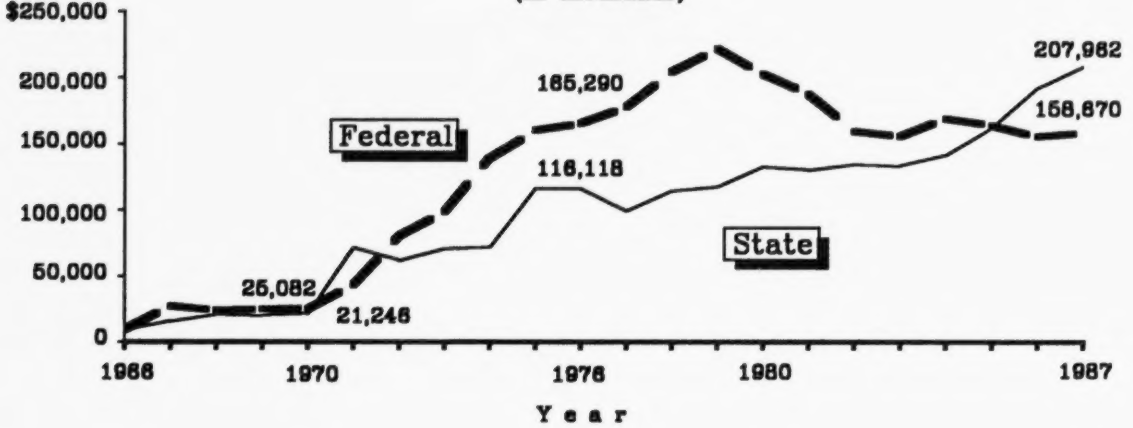
Methodological note: Treasury Fund grants, designed to help applicants increase or sustain nonfederal contributions, generally must be matched with at least three nonfederal dollars for each Federal dollar. The release of Federal funds is contingent upon an applicant's securing and documenting pledges and/or private donations at least equal to the amount of the Federal funds; and the approval of the Endowment of this documentation. This is referred to as the first match. The remaining minimum project cost (at least double the Federal monies) must be met with additional matching funds secured by the

Chart 1-7.
Federal appropriations to the National Endowment for the Arts (NEA) and State legislative appropriations to State Arts Agencies: 1966-1987

Current dollars
(in thousands)



Constant 1985 dollars
(in thousands)



Source: National Endowment for the Arts (NEA) Budget Office and National Assembly of State Arts Agencies (NASAA); See tables 1-15 and 1-19 for full citations.

Table 1-16.
National Endowment for the Arts allocation of appropriated funds by program: 1980-1987

(dollars are in thousands)

Program	FY 1980 $154,610		FY 1981 $158,795		FY 1982 $143,456		FY 1983 $143,875		FY 1984 $162,223		FY 1985 $163,660		FY 1986 $158,357		FY 1987 $165,281	
	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent
Dance....................	8,079	5.2	9,019	5.7	8,458	5.9	9,106	6.3	9,117	5.6	9,003	5.5	8,964	5.7	9,124	5.5
Design arts............	3,644	2.4	5,147	3.2	4,638	3.2	4,250	3.0	4,410	2.7	4,371	2.7	3,914	2.5	4,341	2.6
Expansion arts.........	8,130	5.3	8,489	5.3	7,178	5.0	7,442	5.2	6,852	4.2	6,954	4.2	6,638	4.2	6,728	4.1
Folk arts..............	2,260	1.5	3,005	1.9	2,536	1.8	2,805	1.9	2,999	1.8	3,128	1.9	3,053	1.9	2,998	1.8
Inter-arts.............	2,936	1.9	4,015	2.5	4,435	3.1	3,444	2.4	4,260	2.6	4,346	2.7	4,144	2.6	4,044	2.4
Literature.............	4,727	3.1	4,837	3.0	4,336	3.0	4,325	3.0	4,446	2.7	5,125	3.1	4,722	3.0	5,028	3.0
Media arts.............	9,119	5.9	12,476	7.9	10,078	7.0	9,144	6.4	9,369	5.8	10,112	6.2	12,151	7.7	12,911	7.8
Museums................	11,354	7.3	13,031	8.2	11,456	8.0	10,008	7.0	12,290	7.6	11,885	7.3	11,636	7.3	11,572	7.0
Music..................	13,572	8.8	16,172	10.2	14,095	9.8	12,940	9.0	15,069	9.3	15,311	9.4	14,543	9.2	15,193	9.2
Opera-musical theater..	5,597	3.6	6,250	3.9	5,641	3.9	5,055	3.5	6,050	3.7	5,953	3.6	5,792	3.7	6,157	3.7
Theater................	8,390	5.4	10,829	6.8	9,636	6.7	9,541	6.6	10,698	6.6	10,641	6.5	10,185	6.4	10,764	6.5
Visual arts............	7,143	4.6	7,262	4.6	6,527	4.5	5,755	4.0	6,553	4.0	6,201	3.8	5,732	3.6	6,224	3.8
Subtotal.............	84,951	54.9	100,532	63.3	89,014	62.0	83,814	58.3	92,113	56.8	93,029	56.8	91,474	57.7	95,084	57.5
Arts in education (a)..	5,220	3.4	5,302	3.3	4,823	3.4	4,701	3.3	5,197	3.2	5,537	3.4	5,187	3.3	5,394	3.3
Local programs.........	NA	0.0	NA	0.0	NA	0.0	NA	0.0	2,000	1.2	2,256	1.4	2,204	1.4	2,255	1.4
State programs.........	22,970	14.9	23,721	14.9	21,337	14.9	21,142	14.7	24,452	15.1	24,372	14.9	23,779	15.0	24,592	14.9
Subtotal.............	28,190	18.2	29,023	18.3	26,160	18.2	25,843	18.0	31,648	19.5	32,164	19.7	31,170	19.7	32,241	19.5
Advancement............	NA	0.0	750	0.5	950	0.7	1,645	1.1	2,458	1.5	2,244	1.4	1,494	0.9	1,856	1.1
Challenge..............	26,900	17.4	13,450	8.5	14,400	10.0	18,400	12.8	21,000	12.9	20,580	12.6	19,577	12.3	20,000	12.1
Subtotal.............	26,900	17.4	14,200	8.9	15,350	10.7	20,045	13.9	23,458	14.5	22,824	13.9	21,071	13.3	21,856	13.2
Office of Policy Planning and Research (OPPR) (b, c)................	1,509	1.0	1,739	1.1	621	0.4	914	0.6	1,011	0.6	1,040	0.6	732	0.5	1,000	0.6
Regional representatives (b)...	850	0.5	1,166	0.7	985	0.7	659	0.5	770	0.5	(e)	0.0	(e)	0.0	(e)	0.0
Administration (d).....	12,210	7.9	12,135	7.6	11,326	7.9	12,600	8.8	13,223	8.2	14,602	8.9	14,090	8.9	15,100	9.1
Subtotal.............	13,060	8.4	13,301	8.4	12,311	8.6	13,259	9.2	13,993	8.6	14,602	8.9	14,090	8.9	15,100	9.1
Appropriation (f)......	154,610	100.0	158,795	100.0	143,456	100.0	143,875	100.0	162,223	100.0	163,660	100.0	158,537	100.0	165,281	100.0

Note: All figures for FY 1980 - FY 1987 are final allocations of current-year appropriated funds. Indefinite (Treasury and Challenge) funds are shown in the year appropriated, whether or not obligated. Gift funds and transfers from other agencies are omitted.

(a) Includes education program expenditures in FY 1985 and FY 1986.

(b) Program funds prior to FY 1985; administrative funds in FY 1985 and thereafter.

(c) In FY 1985, includes $60 of FY 1985 Program funds.

(d) Beginning in FY 1985, includes Regional Representatives.

(e) Included in administration.

(f) In FY 1986, excludes $285 of Arts and Artifacts Indemnity funds (all of which remain available for use until needed).

Source: National Endowment for the Arts, Budget Office. Data provided by Aaron Pineman and Bill Potter, Washington, D.C., December 1987.

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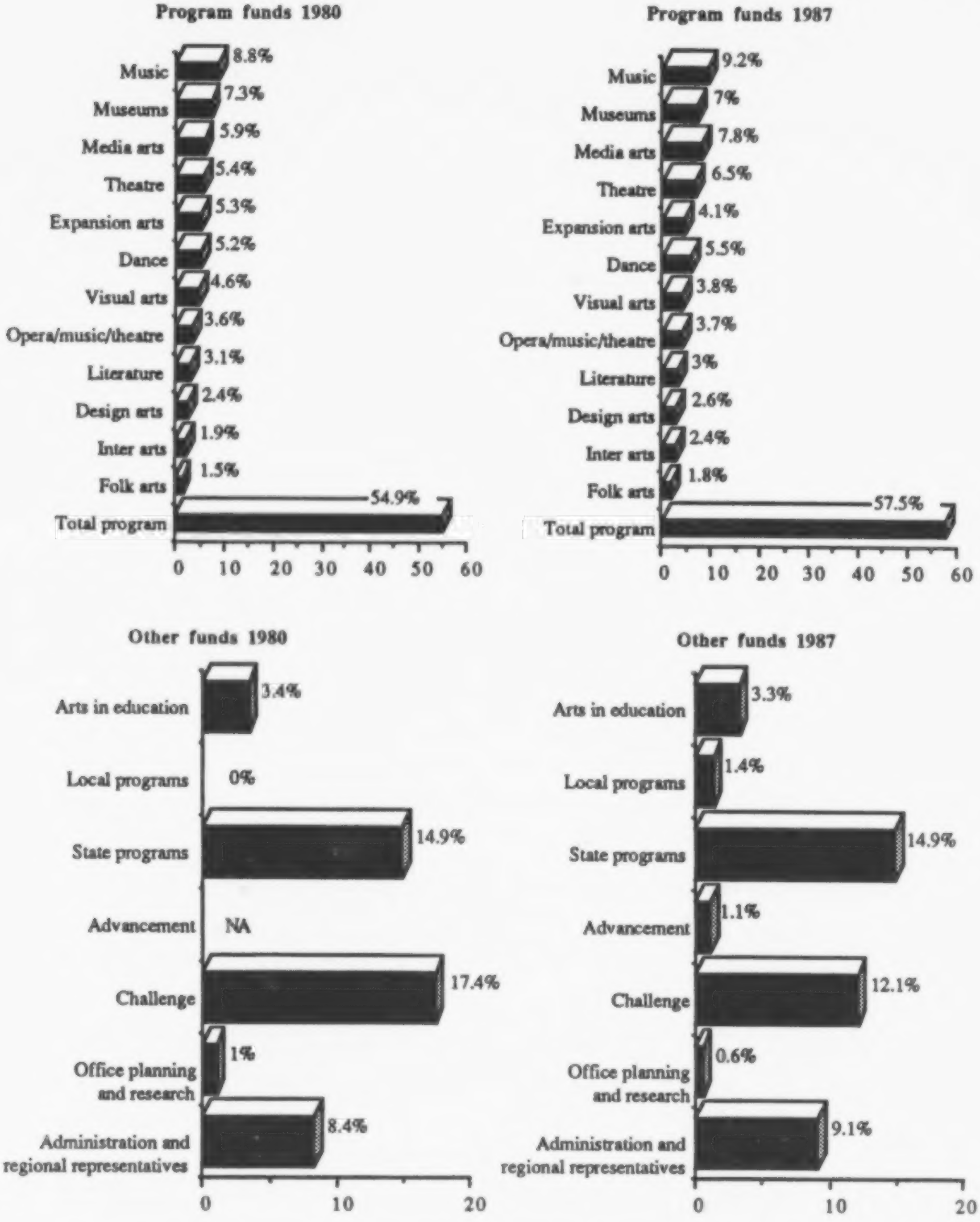
Chart 1-8.
Allocation of National Endowment for the Arts (NEA) funds by program: 1980 and 1987



Note: Total funds appropriated in 1980 were $154,610,000 and in 1987 were $165,281,000

Source: National Endowment for the Arts (NEA) Budget Office; See table 1-16 for full citation and notes.

Table 1-17.
Amount of award and number of grants awarded by the National Endowment for the Arts by program: 1984-1987

	Amount of award							
	1984		1985		1986		1987	
Program	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent
	(dollars are in thousands)							
Policy, planning and research.	338.1	0.2	349.2	0.2	299.2	0.2	321.5	0.3
Music........................	15,061.8	10.5	15,119.6	10.1	14,661.6	10.4	14,981.5	12.0
Theater......................	10,414.3	7.3	10,171.6	6.8	9,890.4	7.0	10,345.3	8.3
Dance........................	8,741.6	6.1	8,440.7	5.7	8,746.8	6.2	8,641.9	6.9
Media arts...................	8,135.5	5.7	8,335.2	5.6	11,427.4	8.1	11,345.0	9.1
Opera-musical theater.........	5,953.5	4.2	5,835.8	3.9	5,720.7	4.1	6,067.0	4.9
Visual arts..................	6,108.0	4.3	5,833.9	3.9	5,261.6	3.7	5,810.9	4.7
Design arts..................	3,450.8	2.4	3,631.5	2.4	3,075.6	2.2	3,265.8	2.6
Museums......................	11,898.3	8.3	11,884.7	8.0	11,725.8	8.3	11,184.3	9.0
Challenge....................	18,900.0	13.2	25,359.4	17.0	21,500.0	15.3	0.0	0.0
Advancement..................	4,080.0	2.9	1,276.8	0.9	360.0	0.3	2,450.0	2.0
Artists in education..........	5,071.4	3.5	5,314.5	3.6	4,838.8	3.4	5,053.2	4.1
Literature...................	4,332.5	3.0	4,885.9	3.3	4,580.9	3.3	5,134.0	4.1
Expansion arts................	6,865.4	4.8	8,530.9	5.7	5,739.7	4.1	6,220.2	5.0
Inter-arts...................	4,020.4	2.8	4,564.5	3.1	4,278.2	3.0	4,389.4	3.5
Folk arts....................	3,245.8	2.3	3,112.4	2.1	2,969.4	2.1	2,896.8	2.3
State programs................	24,377.3	17.0	24,238.0	16.2	23,465.6	16.7	24,500.0	19.6
Locals.......................	2,000.0	1.4	2,255.0	1.5	2,094.0	1.5	2,116.2	1.7
Education....................	0.0	0.0	100.0	0.1	94.9	0.1	0.0	0.0
Total......................	142,994.7	100.0	149,239.6	100.0	140,730.6	100.0	124,723.0	100.0

	Number of grants							
Program	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Policy, planning and research.	44	0.9	56	1.2	60	1.3	59	1.4
Music........................	949	19.1	853	18.2	837	18.6	820	18.8
Theater......................	267	5.4	264	5.6	256	5.7	267	6.1
Dance........................	385	7.8	358	7.6	342	7.6	342	7.8
Media arts...................	260	5.2	250	5.3	228	5.1	232	5.3
Opera-musical theater.........	195	3.9	171	3.6	180	4.0	206	4.7
Visual arts..................	542	10.9	496	10.6	454	10.1	466	10.7
Design arts..................	152	3.1	165	3.5	148	3.3	165	3.8
Museums......................	670	13.5	637	13.6	510	11.3	489	11.2
Challenge....................	43	0.9	50	1.1	63	1.4	0	0.0
Advancement..................	65	1.3	36	0.8	134	3.0	33	0.8
Artists in education..........	105	2.1	105	2.2	103	2.3	101	2.3
Literature...................	343	6.9	295	6.3	268	6.0	292	6.7
Expansion arts................	339	6.8	407	8.7	366	8.1	385	8.8
Inter-arts...................	290	5.9	265	5.7	258	5.7	233	5.3
Folk arts....................	228	4.6	199	4.2	206	4.6	184	4.2
State programs................	69	1.4	66	1.4	67	1.5	66	1.5
Locals.......................	11	0.2	10	0.2	14	0.3	19	0.4
Education....................	0	0.0	6	0.1	7	0.2	0	0.0
Total......................	4,957	100.0	4,689	100.0	4,501	100.0	4,359	100.0

Note: No education grants awarded in FY 1984 and 1987. No challenge grants were awarded in 1987.

Source: National Endowment for the Arts, Grants Management System. Data provided by Andrea Fowler, Information Management Division, Washington, D.C., December 1987.

Table 1-18.
National Endowment for the Arts employment history: 1966-1987

Fiscal year	FTP/other	FTP/other shared staff with the Humanities Endowment (a)
1966	28	19
1967	28	19
1968	28	23
1969	28	24
1970	27	28
1971	44	41
1972	57	52
1973	75	74
1974	99	94
1975	130/70	127/45
1976	130/84	127/NA
1977	150/76	160/NA
1978	222/85	(a)
1979	218/83	(a)
1980	215/85	(a)
1981	231/87	(a)
1982	285/(282.7) (b)	(a)
1983	275/(272.7)	(a)
1984	265/(261.0)	(a)
1985	263/(260.9)	(a)
1986	261/(251)	(a)
1987	258/(257.4)	(a)

NA - Not available.

Note: FTP indicates full-time person.

(a) Between 1966 and 1978 certain staff were shared with the Humanities Endowment. Beginning FY 1978 the two endowments no longer shared staff. For comparative purposes, it is assumed that 50 percent of the staff allocated to shared staff was in support of the Arts Endowment.

(b) It should be noted that prior to FY 1982, agency ceilings reflected the "end-of-year" approach to personnel ceiling allocations. Beginning with FY 1982, the Federal government adopted the "full time equivalent" approach to personnel ceiling allocations. The number in parantheses is actual FTE usage.

Source: For years 1966 through 1976, Personnel Office, National Endowment for the Arts; years 1976-80, U.S. Congress, Hearings, Department of Interior and Related Agencies, before a subcommittee of the Committee on Appropriations, House of Representatives, 96th Congress, 1st Session, p. 469. For years 1980-1987, Personnel Office, National Endowment for the Arts.
(1966-1980) As included in Kevin Mulcahy and Richard Swaim, "The National Endowment for the Arts: 1965-1980", Public Policy and the Arts, table 8.1, p. 171; (1980-1987) Updated by National Endowment for the Arts, Budget Office for this report, Washington, D.C., December 1987.

Table 1-19.
State legislative appropriations to State Arts Agencies: 1966-1987 (continued on next page)

	FY66	FY67	FY68	FY69	FY70	FY71	FY72	FY73	FY74	FY75	FY76
Alabama.............	NA	NA	50,000	50,000	100,000	100,000	125,000	125,000	125,000	125,000	250,000
Alaska..............	NA	18,835	47,500	47,500	47,600	100,000	102,200	143,000	149,600	215,600	446,250
American Samoa......	NA	NA	NA	NA	NA	NA	15,000	30,000	60,000	60,000	33,000
Arizona.............	NA	NA	NA	NA	23,561	24,593	27,805	51,469	68,700	82,500	86,700
Arkansas............	NA	20,694	35,714	35,963	NA	NA	NA	165,648	166,727	167,465	281,997
California..........	152,000	161,920	145,698	168,000	170,997	168,000	168,000	209,818	1,033,763	1,000,000	875,000
Colorado............	NA	15,000	25,000	25,750	26,489	27,157	71,560	41,873	116,757	1,251,316	2,001,024
Connecticut.........	21,500	21,500	58,268	76,732	114,800	127,634	115,935	130,125	351,000	394,000	367,632
Delaware............	NA	NA	NA	NA	45,456	50,000	35,000	37,721	41,000	43,128	58,850
DC..................	NA	70,100	70,100	20,000	25,661	20,800	30,000	5,000	52,000	30,000	55,200
Florida.............	10,000	9,112	18,233	NA	5,000	76,402	53,822	60,422	285,000	398,994	408,959
Georgia.............	27,500	30,400	60,000	48,516	88,060	102,960	99,279	70,000	90,000	101,640	159,586
Guam................	NA	NA	NA	NA	NA	NA	6,000	10,218	36,800	37,000	13,214
Hawaii..............	2,500	90,000	123,500	118,945	163,579	174,558	153,765	131,876	106,307	599,083	998,553
Idaho...............	NA	NA	NA	10,000	10,000	10,000	8,464	10,000	10,000	23,121	43,200
Illinois............	25,000	25,000	100,000	100,000	250,000	600,000	600,000	600,000	795,300	925,000	1,278,400
Indiana.............	12,500	12,500	NA	NA	25,000	25,000	44,005	48,890	157,527	160,964	617,221
Iowa................	NA	NA	25,000	25,000	30,730	32,644	38,188	38,465	50,400	70,767	200,735
Kansas..............	3,000	7,600	65,000	67,949	66,023	61,445	35,000	39,000	65,000	79,124	88,962
Kentucky............	7,500	100,000	100,000	118,515	134,980	147,860	149,660	151,170	153,930	225,800	290,400
Louisiana...........	NA	25,000	25,000	34,980	27,860	42,883	28,190	36,000	44,000	59,792	68,614
Maine...............	1,000	10,000	60,000	60,000	79,500	90,526	92,057	91,618	161,000	163,000	156,241
Maryland............	NA	50,053	50,000	260,000	277,704	347,763	399,727	399,727	417,411	449,788	463,363
Massachusetts.......	NA	25,000	55,000	100,000	100,000	160,000	200,000	280,000	600,000	1,600,000	1,000,000
Michigan............	5,000	100,000	100,000	109,000	140,000	219,952	237,710	251,349	484,800	2,109,000	2,330,600
Minnesota...........	5,000	5,000	85,000	85,000	112,500	115,150	160,000	200,000	300,000	300,000	500,000
Mississippi.........	NA	NA	NA	NA	NA	75,000	75,000	75,000	98,000	112,628	160,564
Missouri............	170,000	199,975	221,917	258,000	192,915	201,082	215,936	607,693	654,920	1,249,209	1,499,600
Montana.............	NA	NA	12,500	12,500	25,000	25,000	25,000	25,000	27,550	27,950	75,049
Nebraska............	NA	20,500	12,500	12,500	12,492	13,673	24,626	25,620	35,464	129,390	177,583
Nevada..............	NA	NA	NA	NA	NA	NA	NA	NA	15,000	15,000	62,695
New Hampshire.......	NA	NA	7,500	7,500	10,000	10,000	15,000	15,000	45,679	45,079	59,356
New Jersey..........	7,500	75,000	75,000	77,353	77,795	203,228	268,059	521,577	430,107	792,998	671,464
New Mexico..........	15,000	36,500	15,000	20,000	20,000	21,000	20,800	20,800	35,200	65,000	83,500
New York............	765,895	1,504,477	1,897,585	2,491,861	2,256,474	20,133,193	14,423,000	16,325,000	16,445,000	35,653,000	35,702,900
North Carolina......	NA	NA	70,106	71,299	90,007	120,027	166,431	196,929	221,029	221,805	248,761
North Dakota........	NA	NA	NA	NA	NA	5,100	5,100	5,100	5,160	5,100	67,701
Northern Marianas...	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
Ohio................	NA	12,053	39,356	39,598	223,407	198,184	172,342	323,549	846,623	976,161	1,302,030
Oklahoma............	10,000	11,500	35,000	35,000	65,739	86,399	86,399	88,011	95,100	95,322	120,322
Oregon..............	NA	NA	NA	23,859	24,924	24,924	27,849	26,994	51,167	53,350	138,695
Pennsylvania........	NA	40,000	137,473	198,205	204,000	205,000	235,000	239,000	758,000	1,490,000	1,490,000
Puerto Rico.........	915,300	1,048,700	1,263,900	1,352,200	1,491,263	1,681,900	4,013,628	5,889,539	5,369,316	3,604,567	3,275,200
Rhode Island........	NA	20,000	62,000	99,000	105,799	111,839	116,253	119,000	124,274	267,199	257,929
South Carolina......	NA	NA	65,000	99,354	131,788	135,911	195,558	196,698	360,896	595,696	641,722
South Dakota........	NA	NA	NA	18,000	18,720	19,864	29,426	29,751	61,902	85,391	100,000
Tennessee...........	NA	1,500	50,000	50,000	68,700	72,300	161,730	226,700	360,896	411,500	380,400
Texas...............	NA	NA	80,693	82,000	105,724	106,072	149,460	152,776	157,745	159,565	410,250
Utah................	20,000	29,000	51,795	52,823	83,000	83,000	75,900	100,000	119,200	268,400	324,800
Vermont.............	500	500	26,500	27,300	28,800	35,459	40,061	41,700	52,000	50,000	50,000
Virgin Islands......	NA	10,000	50,000	140,000	160,000	150,000	160,000	160,000	160,000	160,000	100,000
Virginia............	478,445	1,002,060	1,166,333	10,000	10,000	140,000	140,000	174,130	207,705	265,000	272,055
Washington..........	7,500	7,500	35,920	37,735	80,998	91,473	59,814	63,337	108,915	246,130	263,923
West Virginia.......	2,000	33,900	59,000	80,100	117,205	124,960	179,652	184,746	304,420	360,000	298,157
Wisconsin...........	NA	NA	NA	NA	NA	NA	NA	45,200	49,100	59,900	102,200
Wyoming.............	NA	NA	NA	NA	NA	NA	9,624	9,624	12,755	14,567	27,560
Total...............	$2,664,640	$4,850,879	$6,734,091	$6,858,037	$7,670,248	$26,899,915	$24,088,015	$29,246,863	$33,135,085	$58,151,989	$61,438,117

NA - Prior to establishment of State Arts Agency

Note: The National Assembly of State Arts Agencies (NASAA) conducts an annual survey of the monies that each State legislature appropriates to the State Arts Agency and ranks the arts agencies on per capita spending in their State based on legislative appropriations. This survey is reported in October of each year and updated in April of the following year. The listing of each State Arts Agency's legislative appropriation represents an initial funding report in October. Full legislative appropriations data including per capita ranking and percentage of State expenditures allocated to the State arts agencies are available each year from the National Assembly of State Arts Agencies.

Source: Unpublished data provided by Ronja McMillan, compiled by the National Assembly of State Arts Agencies, Washington, D.C., October 1987.

Table 1-19.
State legislative appropriations to State Arts Agencies: 1966-1987 (continued from previous page)

	FY77	FY78	FY79	FY80	FY81	FY82	FY83	FY84	FY85	FY86	FY87
Alabama	145,000	300,000	397,500	525,000	472,500	523,750	570,000	750,000	1,000,000	1,045,000	969,020
Alaska	484,200	808,332	834,700	1,674,708	1,930,700	4,722,100	4,975,800	4,542,487	5,294,600	4,000,800	2,189,800
American Samoa	33,000	43,000	60,846	42,500	75,000	80,000	47,500	47,500	47,500	44,500	47,000*
Arizona	98,400	171,300	219,600	233,200	263,600	433,300	419,100	426,000	616,600	1,010,200	1,144,800
Arkansas	283,722	553,063	446,930	846,113	855,817	753,348	742,946	739,285	795,998	836,226	1,006,754
California	1,400,000	3,396,430	1,390,778	7,891,108	10,633,550	12,800,000	10,465,000	8,577,000	10,422,000	11,793,000	12,589,000
Colorado	270,304	284,458	583,988	608,798	730,428	771,553	844,027	848,004	928,655	971,459	1,640,647
Connecticut	334,500	700,733	1,317,100	1,304,766	1,143,490	878,394	881,663	978,669	1,121,974	1,479,000	1,666,166
Delaware	65,699	96,400	124,600	122,700	174,700	395,700	428,140	431,300	450,300	496,000	603,900
District of Columbia	55,200	58,100	163,100	356,400	551,100	784,100	882,400	916,400	1,278,000	1,765,000	2,368,000*
Florida	420,486	551,239	1,626,763	2,377,710	2,115,279	3,831,516	3,997,724	5,264,106	9,045,182	9,761,077	12,710,386
Georgia	171,983	536,291	838,393	1,101,900	1,309,669	1,632,322	1,641,521	1,557,622	1,719,528	2,200,588	2,687,779
Guam	17,000	30,000	89,662	74,400	76,650	83,762	115,445	268,124	215,353	305,468	305,468
Hawaii	647,988	685,435	719,768	1,545,097	1,967,526	1,533,251	1,585,509	1,424,132	1,591,820	2,170,485	2,282,092
Idaho	46,300	50,700	70,800	85,700	116,600	101,300	103,300	102,000	124,956	131,400	134,000
Illinois	1,376,200	1,443,800	2,202,300	2,246,300	3,167,619	2,845,401	2,751,900	5,492,440	5,648,300	6,559,400	8,758,300
Indiana	616,387	899,828	915,182	1,276,976	1,276,216	1,294,169	1,403,286	1,450,128	1,450,128	1,830,576	1,836,923
Iowa	211,256	226,932	242,984	312,769	285,129	304,752	372,776	466,331	492,237	522,593	981,590
Kansas	104,918	129,230	244,900	261,962	342,749	380,618	410,660	422,978	487,534	596,288	602,707
Kentucky	573,200	574,200	759,400	856,600	1,004,500	1,228,200	1,295,564	1,489,000	1,536,000	1,564,400	1,983,300
Louisiana	62,736	130,237	587,558	856,600	2,002,891	2,020,873	1,978,007	1,612,633	1,133,361	1,205,431	900,000
Maine	157,499	162,750	163,550	180,346	207,039	207,039	217,039	257,286	324,758	420,292	473,503
Maryland	460,836	473,126	858,380	1,345,435	1,563,738	1,323,888	1,810,603	1,807,983	1,795,627	1,909,382	4,776,096
Massachusetts	1,400,476	1,700,000	2,700,000	2,300,000	4,000,000	4,000,000	5,500,000	8,523,671	13,602,727	16,379,066	18,265,924
Michigan	1,891,600	3,733,600	5,024,100	6,075,500	5,036,700	5,155,500	5,217,200	7,359,900	8,817,400	10,291,500	11,404,000
Minnesota	500,000	1,994,784	2,443,200	2,844,600	2,761,028	2,051,800	1,542,472	2,033,573	2,265,160	2,502,961	2,755,083
Mississippi	160,564	188,887	255,660	306,885	379,652	439,852	435,324	436,367	436,438	465,837	411,986
Missouri	1,816,514	2,403,989	2,530,768	2,530,768	2,488,653	2,345,867	2,494,442	2,401,307	3,067,071	6,904,051	4,403,292
Montana	64,298	67,054	65,335	93,388	96,628	129,305	139,456	370,236	702,636	649,068	901,745
Nebraska	219,123	275,530	312,462	399,493	433,905	458,918	465,994	509,110	634,717	582,749	585,891
Nevada	63,555	91,428	91,428	86,730	87,702	100,979	94,282	115,647	123,549	174,270	178,642
New Hampshire	63,386	91,908	96,393	152,582	162,065	50,155	96,347	126,424	129,456	323,000	325,500
New Jersey	774,374	1,076,816	1,494,253	3,333,138	2,983,138	3,039,316	3,589,842	3,671,322	6,216,900	10,391,000	13,453,000
New Mexico	110,000	128,300	135,600	203,200	215,400	409,000	521,100	510,700	700,100	713,500	698,800
New York	29,093,000	28,989,300	32,181,000	33,285,400	33,178,500	35,425,000	35,340,000	35,311,300	39,087,600	44,218,900	48,590,702
North Carolina	1,870,337	2,994,714	876,187	1,379,341	1,881,813	2,422,436	2,113,672	2,379,525	2,921,109	3,936,067	4,050,637
North Dakota	39,296	56,350	56,350	100,594	99,550	144,429	136,466	174,972	174,971	238,268	238,268
Northern Marianas					10,000	10,000	10,000	10,000	25,000	25,000	40,000
Ohio	1,044,843	2,475,800	2,531,200	4,708,783	4,707,210	5,544,019	5,024,452	5,602,549	5,784,562	7,493,265	9,050,963
Oklahoma	149,579	215,971	230,971	552,158	874,948	1,193,016	1,773,517	1,573,894	1,596,499	1,821,462	1,535,253
Oregon	150,537	229,000	251,660	335,498	349,429	368,606	342,460	458,118	456,082	487,048	494,421
Pennsylvania	1,889,000	1,900,000	2,585,000	2,594,000	3,066,000	4,005,540	4,758,000	4,759,000	5,585,000	6,724,000	7,780,000
Puerto Rico	2,900,000	3,914,378	3,712,336	4,980,000	5,976,200	5,020,620	5,186,240	5,859,200	5,853,200	7,780,600	10,535,600
Rhode Island	223,192	312,616	335,505	358,559	403,041	393,747	395,262	339,616	419,301	444,357	599,854
South Carolina	636,430	721,485	858,283	941,046	1,023,145	1,069,502	1,337,610	1,516,644	1,857,856	2,555,563	2,869,596
South Dakota	108,000	107,036	148,578	154,853	156,764	167,442	199,271	212,779	251,028	283,912	286,873
Tennessee	362,300	486,100	971,900	516,700	514,100	483,200	481,600	527,700	718,900	3,615,800	1,382,500
Texas	323,000	355,557	363,766	1,215,198	1,224,808	1,480,531	1,803,313	3,951,718	4,239,910	4,846,084	2,983,955
Utah	592,700	870,600	945,800	1,088,448	1,147,726	1,235,900	1,277,853	1,233,043	1,399,900	1,568,200	1,646,000
Vermont	56,819	80,000	100,500	108,100	136,660	162,000	184,500	217,028	225,710	242,902	264,900
Virgin Islands	100,000	96,000	98,000	102,920	102,920	137,103	150,856	156,761	144,084	103,936	
Virginia	280,740	283,665	1,051,960	1,230,000	1,230,000	1,300,500	1,400,710	1,481,302	1,747,865	1,947,865	2,979,540
Washington	254,281	325,000	377,000	578,791	801,862	535,740	738,752	1,459,316	1,746,900	1,879,419	1,697,395
West Virginia	361,121	500,000	1,320,300	1,562,746	1,636,327	2,008,540	1,807,690	1,709,792	1,848,734	2,117,238	2,241,793
Wisconsin	106,600	247,900	281,200	719,050	716,300	799,099	809,000	808,300	968,000	1,151,500	1,148,600
Wyoming	56,295	56,295	62,000	63,143	87,697	87,698	142,902	124,327	144,606	144,605	169,275
Total	$55,698,774	$69,275,647	$79,347,477	$101,028,700	$110,236,369	$121,104,676	$123,450,495	$135,796,549	$161,413,382	$195,621,558	$216,627,219

Note: The National Assembly of State Arts Agencies (NASAA) conducts an annual survey of the monies that each State legislature appropriates to the State Arts Agency and ranks the Arts Agencies on per capita spending in their State based on legislative appropriations. This survey is reported in October of each year and updated in April of the following year. The listing of each State Arts Agency's legislative appropriation represents an initial funding report in October. The percentage change of the aggregate of State appropriations to the National Endowment for the Arts are listed. Full legislative appropriations data including per capita ranking and percentage of State expenditures allocated to the State Arts Agencies are available each year from the National Assembly of State Arts Agencies.

*Administrative funds not included in the total were jointly provided to NEA and NEH until the agencies were administratively separated in 1978.

Source: Unpublished data provided by Ronja McMillan, compiled by the National Assembly of State Arts Agencies, Washington, D.C., October 1987.

Table 1-20.
Per capita appropriations and percent change in State legislative appropriations to State Arts Agencies: fiscal years 1986 and 1987

State	Rank	Per capita (in cents) 1987	Per capita (in cents) 1986	Appropriations (in dollars) 1987	Appropriations (in dollars) 1986	Percent change	Line items (in dollars)
Alabama (a)	50	22.9	26.2	920,569	1,045,000	-11.9	
Alaska	1	420.3	800.2	2,189,800	4,000,800	-45.2	
American Samoa	10	133.1	131.7	47,000	44,500	5.6	
Arizona (a)	41	35.8	33.1	1,141,700	1,010,200	13.0	
Arkansas (a)	36	41.1	35.6	969,814	836,226	15.9	
California (a)	33	47.5	46.0	12,535,000	11,793,000	6.2	
Colorado (a)	30	49.8	30.6	1,607,834	971,459	65.5	588,000
Connecticut	28	52.5	46.9	1,666,166	1,479,000	12.6	
Delaware	17	97.1	80.9	603,900	496,000	21.7	
District of Columbia	3	378.3	283.3	2,368,000	1,765,000	34.1	
Florida	13	111.8	88.9	12,710,386	9,761,077	30.2	6,003,580
Georgia	35	45.0	37.7	2,687,779	2,200,588	22.1	
Guam	6	255.0	275.7	305,468	305,468	0.0	88,660
Hawaii	7	216.5	208.9	2,282,092	2,170,485	5.1	155,408
Idaho	56	13.3	13.1	134,000	131,400	1.9	5,800
Illinois	22	75.9	57.0	8,758,300	6,559,400	33.5	
Indiana	44	33.4	33.3	1,836,923	1,830,576	0.3	
Iowa (a)	47	25.4	18.0	731,590 (b)	522,593	39.9	250,000 (c)
Kansas (a)	49	22.9	24.5	561,104	596,288	-5.9	
Kentucky	27	53.2	42.0	1,983,300	1,564,400	26.7	
Louisiana (a)	54	15.9	27.0	712,581	1,205,431	-40.8	
Maine	37	40.7	36.4	473,503	420,292	12.6	
Maryland	15	108.7	43.9	4,776,096	1,909,382	150.1	2,000,000
Massachusetts	4	313.7	282.5	18,265,924	16,379,066	11.5	
Michigan (a)	11	125.7	113.4	11,426,104	10,291,500	11.0	2,549,300
Minnesota (a)	23	65.9	60.1	2,762,731	2,502,961	10.3	889,100
Mississippi	55	15.8	17.9	411,986	465,837	-11.5	
Missouri (a)	20	83.4	137.9	4,193,966	6,904,051	-39.2	
Montana (a)	16	108.9	78.8	899,522	649,068	38.5	37,625
Nebraska (a)	40	36.3	36.3	583,280	582,749	0.0	
Nevada	51	19.1	19.1	178,642	174,270	2.5	
New Hampshire (a)	43	33.8	33.1	337,164	323,000	4.3	
New Jersey	9	177.9	138.3	13,453,000	10,391,000	29.4	750,000
New Mexico	32	48.2	50.1	698,800	713,500	-2.0	
New York	5	273.2	249.3	48,590,702	44,218,900	9.8	
North Carolina	25	64.8	63.8	4,050,637	3,936,067	2.9	
North Dakota	42	34.8	34.7	238,268	238,268	0.0	
Northern Marianas	8	215.1	141.2	40,000 (d)	25,000	60.0	
Ohio (a)	19	84.6	69.7	9,088,539	7,493,265	21.2	
Oklahoma	34	46.5	55.2	1,535,253	1,821,462	-15.7	
Oregon (a)	52	18.8	18.2	504,577	487,048	3.5	
Pennsylvania	24	65.6	56.5	7,780,000	6,724,000	15.7	
Puerto Rico (a)	2	412.7	238.6	13,493,863	7,780,600	73.4	2,290,400
Rhode Island	26	62.0	46.2	599,854	444,357	34.9	183,281
South Carolina (a)	21	82.8	77.4	2,771,838	2,555,563	8.4	243,500
South Dakota	38	40.5	40.2	286,873	283,912	1.0	
Tennessee	46	29.0	76.7	1,382,500	3,615,800	-61.7 (e)	463,000
Texas	53	18.2	30.3	2,983,955	4,846,084	-38.4	
Utah (a)	16	99.1	94.9	1,631,000	1,568,200	4.0	
Vermont	31	49.5	45.8	264,900	242,902	9.0	
Virgin Islands (a)	18	96.3	102.4	103,574	103,936	-0.3	
Virginia	29	52.2	34.6	2,979,540	1,947,865	52.9	
Washington (a)	39	38.7	43.2	1,705,539	1,879,419	-9.2	
West Virginia	12	115.8	108.5	2,241,793	2,117,238	5.8	716,314
Wisconsin	48	24.1	24.2	1,148,600	1,151,500	-0.2	187,800
Wyoming	45	33.2	28.3	169,275	144,605	17.0	
Total		91.6	82.8	218,805,104	195,621,558	11.8	

(a) Figures for these 21 State Arts Agencies have been updated to reflect changes in their current legislative appropriations. The "Percent change" and "Per capita" have also been updated by NASAA.

(b) State government reorganization.

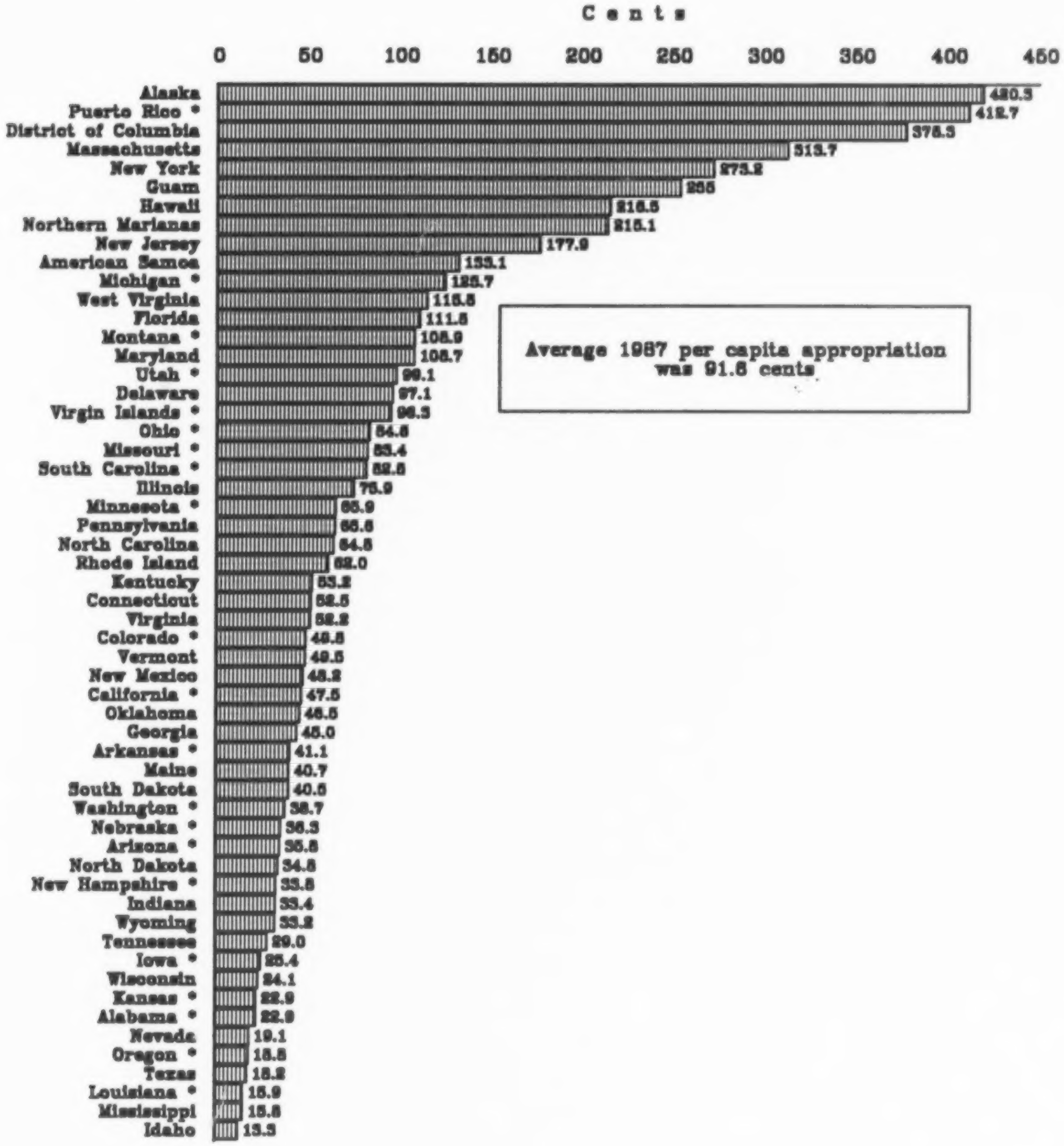
(c) One-time arts/tourism appropriation in FY87.

(d) Pending.

(e) Due to one-time gift to symphony in FY86.

Source: Data provided by National Assembly of State Arts Agencies (NASAA), Washington, D.C., November 1987.

Chart 1–9.
State legislative per capita appropriations for State arts councils: 1987 Fiscal Year



* Figures for these 21 State arts agencies have been updated to reflect the changes in their current legislative appropriations.

Source: National Assembly of State Arts Agencies, November, 1987; See table 1–20 for full citation.

Table 1-21.
State Arts Agencies grant awards using funds from the National Endowment for the Arts, by discipline and source of grants: fiscal year 1985 (42 States)

Discipline	Number of grants	Percent of total number of grants	Grant amount awarded (a)	Percent of total grant amount awarded	BSG share (b)	Percent of discipline grant amount awarded	SAA share (b)	Percent of discipline grant amount awarded	Other NEA share (b)	Percent of discipline grant amount awarded	Other share (b)	Percent of discipline grant amount awarded
Dance	922	7.92	$4,682,610	7.01	$772,347	16.49	$3,555,821	75.94	$282,903	6.04	$59,719	1.28
Music	2,514	21.59	12,583,508	18.85	2,418,423	19.22	9,851,528	78.29	123,115	0.98	161,192	1.28
Opera	257	2.21	2,591,988	3.88	366,440	14.14	2,093,910	80.78	48,587	1.87	56,737	2.19
Theatre	2,237	19.21	8,785,961	13.16	1,361,253	15.49	6,898,750	78.52	204,703	2.33	276,219	3.14
Visual arts	1,399	12.01	8,707,116	13.04	1,439,194	16.53	6,608,473	75.90	402,062	4.62	242,370	2.78
Architecture/design	70	0.60	217,071	0.33	25,018	11.53	121,687	56.06	65,470	30.16	2,100	0.97
Crafts	262	2.25	581,782	0.87	125,421	21.56	415,352	71.39	21,318	3.66	18,466	3.17
Photography	107	0.92	249,198	0.37	55,228	22.16	171,467	68.81	11,735	4.71	10,724	4.30
Media arts	315	2.71	2,031,723	3.04	283,800	13.97	1,612,967	79.39	40,119	1.97	82,994	4.08
Literature	614	5.27	1,408,398	2.11	340,429	24.17	876,933	62.26	147,085	10.44	31,261	2.22
Community arts	900	7.73	6,875,318	10.30	766,291	11.15	6,006,555	87.36	57,631	0.84	25,766	0.37
Folk arts	330	2.83	1,136,380	1.70	160,200	14.10	711,436	62.61	268,885	23.66	15,045	1.32
Humanities	224	1.92	3,384,873	5.07	5,637	0.17	3,368,755	99.52	15,000	0.44	0	0.00
Multi-discipline	1,452	12.47	12,654,786	18.95	2,225,096	17.58	9,544,363	75.42	701,347	5.54	206,894	1.63
Non-arts/non-humanities (c)	42	0.36	876,353	1.31	279,736	31.92	599,925	68.46	0	0.00	1,801	0.21
Totals	11,645		$66,767,065		$10,624,513	15.91	$52,437,922	78.54	$2,389,960	3.58	$1,191,288	1.78

Note: The NASAA database for fiscal year 1985 included 14,162 grants reported from 56 agencies. Detailed data were received from 42 States. Not included in this table are the following State art agencies: Alabama, California, Illinois, Michigan, Missouri, New York, North Carolina, North Dakota, Northern Marianas, Pennsylvania, Puerto Rico, Rhode Island, Tennessee, and Washington.

(a) Grant amount awarded also includes some services provided by State Arts Agencies such as workshops in marketing the arts, in management and grantsmanship, and such agency activities as newsletters and arts resource directories.

(b) Sources of funds for State Arts Agency grants are in four categories as follows:

BSG Share: Basic State Operating Grants provided to State Arts Agencies from the National Endowment for the Arts;

Other NEA Share: Grants from the National Endowment for the Arts to State Arts Agencies other than the Basic State Operating Grant. For example, a grant from the Dance program for a specific dance project;

SAA Share: Funds from the State government legislative appropriations to the State Arts Agency and/or other State government sources;

Other Share: Any other funds for grants that are not any of the above three categories.

(c) The National Standard for Arts Information Exchange Discipline Code, 15 "Non-arts/Non-humanities" was sometimes used in FY85 to cover services such as workshops in marketing the arts and grants made for professional support (both administrative and artistic). Future coding will assign these grants and services to the arts discipline of the organization receiving the grant.

Source: National Assembly of State Arts Agencies (NASAA), Final Descriptive Reports: Fiscal Year 1985, Washington, D.C., table 3. p. x.

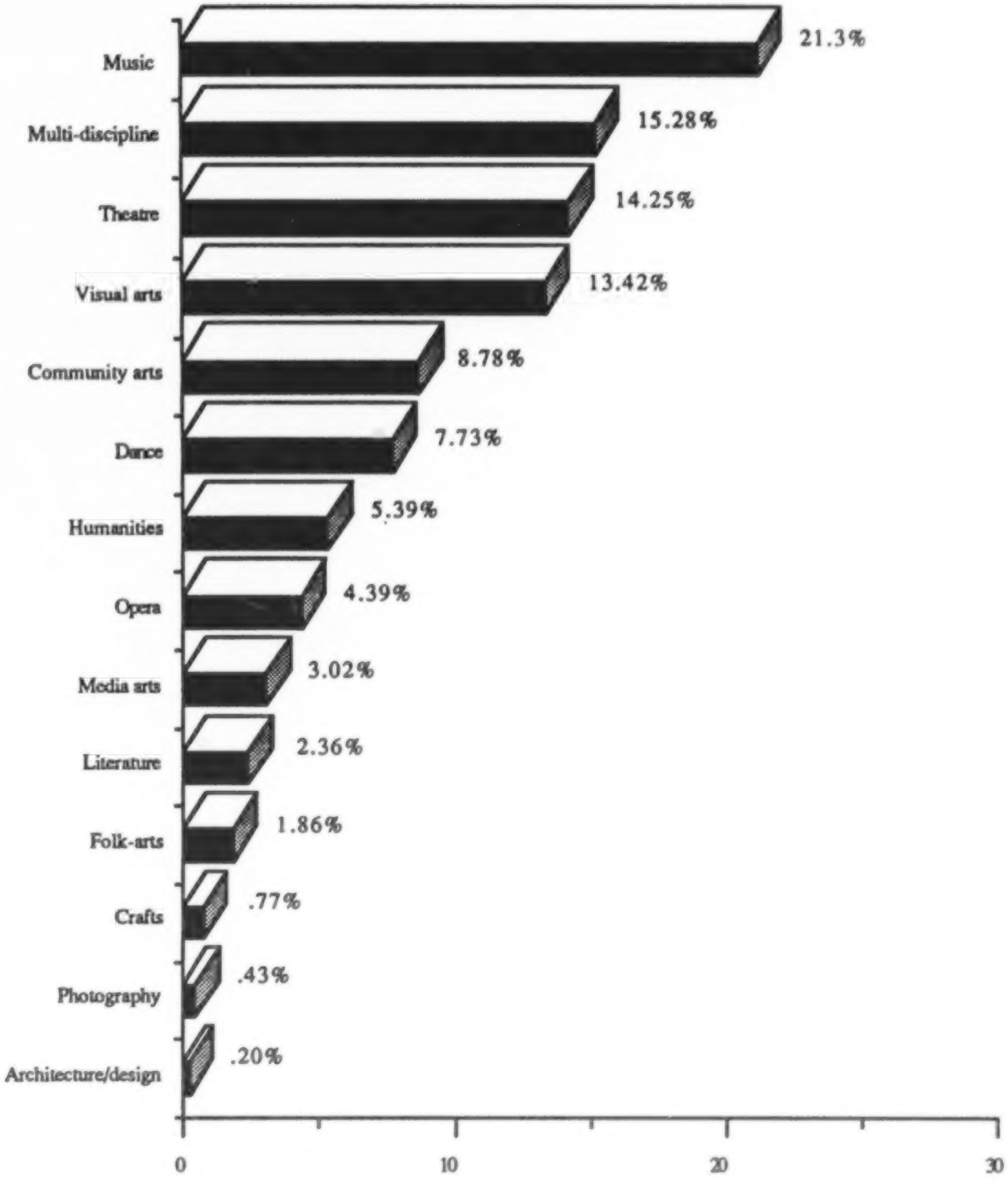
Table 1-22.
Number and amount of grants, and number of artists participating in State Arts Agencies grant awards using funds from the National Endowment for the Arts (NEA) by arts discipline: fiscal year 1985 (42 States)

Discipline	Number of grants	Percent of total number of grants	Grant amount spent	Percent of total amount of grants	Artists participating	Percent of total number of artists
			(in dollars)			
Dance..................	731	7.85	3,865,770	7.73	24,497	4.15
Music..................	2,124	22.80	10,645,839	21.30	100,633	17.03
Opera..................	203	2.18	2,192,724	4.39	14,083	2.38
Theatre................	1,876	20.14	7,122,638	14.25	56,975	9.64
Visual arts............	1,149	12.33	6,707,844	13.42	111,433	18.86
Architecture/ design.................	47	0.50	101,215	0.20	1,235	0.21
Crafts.................	216	2.32	384,956	0.77	9,619	1.63
Photography............	94	1.01	213,122	0.43	2,437	0.41
Media arts.............	226	2.43	1,507,382	3.02	12,282	2.08
Literature.............	527	5.66	1,178,950	2.36	24,598	4.16
Community arts.........	636	6.83	4,386,924	8.78	102,331	17.32
Folk arts..............	274	2.94	929,880	1.86	5,698	0.96
Humanities.............	154	1.65	2,694,340	5.39	9,724	1.65
Multi-discipline.......	1,042	11.18	7,638,707	15.28	115,164	19.49
Non-arts/non-humanities...........	18	0.19	417,721	0.84	221	0.04
Totals................	9,317		49,988,072		590,930	

Note: As these data on number of artists are provided from final reports of grantees, the table is based on grant amount spent, which may be slightly different than the grant award. Artists are counted each time they participate in a project or performance. For example, an organizational support grant to an orchestra could include the orchestral artists for each of the orchestra performances that year. Visual arts grants to exhibits include all living artists whose works are included in that exhibit. Detailed reports were not received from all States. State Arts Agencies not included are: Alabama, California, Illinois, Michigan, Missouri, New York, North Carolina, North Dakota, Northern Marianas, Pennsylvania, Puerto Rico, Rhode Island, Tennessee, and Washington.

Source: National Assembly of State Arts Agencies (NASAA), Final Descriptive Reports: Fiscal Year 1985, Washington, D.C., table 10, p. xx.

Chart 1-10.
Allocation by discipline of State Arts Agencies grant awards using funds from the National Endowment for the Arts (NEA): 1985 (42 State Arts Agencies reporting)



Note: In addition,.84 percent was allocated to non-arts/non-humanities projects.

Source: National Assembly of State Art Agencies; See table 1-22 for full citation.

Table 1-23.
State Arts Agencies grant awards using funds from the National Endowment for the Arts (NEA) by type of activity: fiscal year 1985 (42 States)

Type of activity*	Number of grants	Percent of grants	Grant amount awarded	Percent of grant amount awarded
Acquisition	27	0.28	104,859	0.24
Audience transportation	73	0.75	49,336	0.11
Award/fellowship	639	6.56	1,470,991	3.36
Commission	84	0.86	323,260	0.74
Concert/performance	3,325	34.14	6,845,392	15.62
Exhibition	382	3.92	1,467,195	3.35
Facility design, construction, maintenance	28	0.29	90,998	0.21
Fair/festival	314	3.22	1,243,855	2.84
Identification/documentation	32	0.33	95,074	0.22
Institution/organization establishment	20	0.21	65,947	0.15
Institution/organization support	1,270	13.04	21,005,718	47.93
Instruction/class/lecture	620	6.37	1,183,714	2.70
Marketing	100	1.03	369,296	0.84
Professional support - administrative	308	3.16	1,699,584	3.88
Professional support - artistic	247	2.54	1,218,639	2.78
Publication/recording/film	160	1.64	623,859	1.42
Instructional publication	37	0.38	96,841	0.22
Repair/restoration/conservation	36	0.37	184,596	0.42
Research/planning	77	0.79	160,038	0.37
School residency	878	9.01	1,753,480	4.00
Other residency	432	4.44	785,047	1.79
Seminar/conference	151	1.55	294,890	0.67
Touring	298	3.06	859,651	1.96
Other	202	2.07	1,837,382	4.19
Totals	9,740		43,829,642	

Note: Based on 42 State Arts Agencies returning detailed information. Not included are: Alabama, California, Illinois, Michigan, Missouri, New York, North Carolina, North Dakota, Northern Marianas, Pennsylvania, Puerto Rico, Rhode Island, Tennessee, and Washington.

*Type of activity is the code that defines what type of project is funded by the State Arts Agency. This table includes those grants and services for which data were available on the type of activity and distributes the grants among the various activities.

Source: National Assembly of State Arts Agencies (NASAA), Final Descriptive Reports: Fiscal Year 1985, Washington, D.C., table 14, p. xxiv.

Table 1-24.
Selected characteristics of combined National Endowment for the Arts (NEA), State Arts Agencies, and Regional Arts Agencies support for touring, presenting, and related services: 1981-1984

	1981		1982		1983		1984	
	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent
	(dollars are in millions)							
Level of support								
Touring	9.9	31	8.8	28	7.6	25	9.0	29
Presenting	19.8	63	21.3	66	18.1	60	18.2	59
Services	1.8	6	2.0	6	4.6	15	3.8	12
Total	31.5	100	32.1	100	30.3	100	31.0	100
Distributing agency								
National Endowment for the Arts (NEA)	11.0	35	10.7	33	11.4	38	11.9	38
State Arts Agencies (SAA)	17.3	55	18.4	57	16.3	54	16.7	54
Regional organizations (RO)	3.2	10	3.0	10	2.6	8	2.4	8
Total	31.5	100	32.1	100	30.3	100	31.0	100
Origin of funds								
NEA program	14.3	45	13.6	42	13.2	44	13.0	42
SAA	11.6	37	12.7	40	12.6	42	13.4	43
Basic State Grant (BSG)/Regional Arts Programming Grants (RAPG)	3.8	12	3.7	12	3.4	11	3.8	12
Other (Private)	1.0	3	1.4	4	1.1	4	0.8	3
Total	30.9 (a)	100	31.4 (b)	98	30.3	101	31.0	100
Support by discipline								
Music	NA	27	NA	25	NA	20	NA	25
Dance	NA	23	NA	21	NA	26	NA	25
Multi-disciplinary	NA	14	NA	18	NA	19	NA	17
Theatre	NA	14	NA	13	NA	13	NA	10
Visual Arts	NA	7	NA	7	NA	7	NA	6
Media	NA	5	NA	5	NA	5	NA	5
Opera	NA	4	NA	4	NA	4	NA	4
Literature	NA	3	NA	4	NA	3	NA	3
All others	NA	4	NA	3	NA	5	NA	7

NA - Number not presented in report.

Note: Percent may not total 100 because of rounding.

(a) FY 1981 responses were incomplete. FY 1981 total support, $0.6 million of $31.5, could not be attributed by source.

(b) FY 1982 responses were incomplete. FY 1982 total support, $0.7 million of $32.1, could not be attributed by source.

Source: National Endowment for the Arts, "Preliminary report of the NEA/NASAA Touring and Presenting Survey," special tabulations, Washington, D.C., May 1986, pp. 1-5.

Methodological note: A study was conducted by the National Endowment for the Arts and the National Assembly of State Arts Agencies (NASAA) of support provided for touring, presenting, and related services over a four-year period from FY 1981 through FY 1984. Initiated as part of an effort to clarify policy at the Federal level and to examine the interaction among the Federal, State and regional levels in support of these activities, the study resulted in an earlier report (August 1983) covering FY 1981 and FY 1982 only. With the addition of data for two subsequent years, it was possible to take a relatively "long-term" view of public support patterns during a period of great concern about the stability of the touring and presenting marketplace.

Table 1-25.
National Endowment for the Arts program support for touring and presenting, by discipline: 1981-1984

	1981	1982	1983	1984
Total (direct and through other arts agencies)		(in dollars)		
Dance	5,026,504	3,552,563	3,431,576 (a)	4,045,279 (a)
Expansion (EX) arts	515,602	296,950	532,830	670,450
Folk arts	348,048	238,220	177,800	361,500
Inter-arts	1,868,822	2,966,570	2,901,430 (a)	2,462,000 (a)
Literature	615,940	996,315	645,065	549,325
Media arts	1,362,667	1,135,230	1,043,150	1,074,160
Museum	703,830	467,030	751,580	507,760
Music	2,435,125	2,053,670	1,963,995	2,555,655
Opera/music theatre	384,500	445,500	351,000	371,269
Theatre	1,640,737	918,732	883,400	724,695
Visual arts	223,800	7,500	19,000	48,883
Total	15,125,575	13,078,280	12,700,826	13,470,976 (b)
Direct				
Dance	2,475,323	1,921,830	3,131,576	3,694,779
Expansion (EX) arts	475,678	296,950	532,830	670,450
Folk arts	310,498	178,670	161,300	313,000
Inter-arts	1,805,822	2,868,965	2,482,230	1,983,400
Literature	556,575	906,600	557,685	511,810
Media arts	1,348,667	1,135,230	1,030,150	1,059,160
Museum	541,690	404,190	688,860	467,760
Music	2,413,125	1,942,070	1,844,395	2,418,355
Opera/music theatre	278,500	237,500	301,000	310,250
Theatre	597,696	766,732	682,000	459,695
Visual arts	223,800	7,500	19,000	23,883
Total	11,027,374	10,666,237	11,431,026	11,912,542

Note: See table 1-24 for methodological note.

(a) D/I/S Grants are equally apportioned to the Dance and Inter-Arts programs.

(b) In addition to categories listed the total includes a special $100,000 grant from the State support services category of State programs in FY 1984.

Source: National Endowment for the Arts, "Preliminary Report of the NEA/NASAA Touring and Presenting Survey," special tabulations, Washington, D.C., May 1986, p. 13.

Table 1-26.
Private philanthropy funds by source and allocation: 1970-1985

Source and allocation	1970	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985
						(in billions of dollars)							
Total funds..........	20.7	27.7	29.7	32.5	36.0	40.1	43.3	47.7	54.1	60.0	66.8	73.3	79.8
Source													
Individuals............	15.9	22.3	24.2	26.6	29.3	32.8	36.5	39.8	44.6	48.5	55.1	60.7	66.1
Foundations............	1.9	2.1	2.0	2.1	2.0	2.6	2.2	2.9	3.1	3.2	4.0	4.0	4.3 (a)
Corporations...........	0.8	1.2	1.2	1.5	1.7	2.1	2.3	2.7	2.9	3.0	3.2	3.8	4.3
Charitable bequests....	2.1	2.1	2.2	2.4	3.0	2.6	2.2	2.4	3.5	5.5	4.5	4.9	5.2
Allocation													
Religion...............	9.3	11.9	12.9	14.2	16.9	18.5	20.1	22.2	24.9	28.1	31.8	35.4	37.7
Health and hospitals..	3.4	4.3	4.4	4.9	4.9	5.5	6.0	6.5	7.5	8.4	9.4	10.3	11.3
Education..............	3.2	4.1	4.0	4.5	4.8	5.6	6.0	6.7	7.6	8.4	9.3	10.0	11.1
Social services........	2.9	3.1	3.1	3.2	3.5	4.0	4.4	4.7	5.4	6.3	7.2	7.9	8.6
Arts and humanities....	0.6	1.3	1.7	2.3	2.3	2.5	2.7	3.0	3.5	5.0 (b)	4.2	4.5	5.1
Civic and public.......	0.4	0.8	0.9	1.1	1.2	1.2	1.2	1.4	1.6	1.7	1.9	1.9	2.2
Other..................	0.9	2.2	2.7	2.4	2.5	2.5	2.9	3.4	3.7	2.2	2.9	3.3	3.9

(a) Note that this total is considerably less than the $5.7 billion estimated by the Foundation Center for 1985 based on IRS returns of approximately 24,859 foundations.

(b) Reflects a very large gift from J. Paul Getty.

Source: American Association of Fund-Raising Counsel, Inc., Giving USA, annual, New York, NY, 1987. (Copyright.)
As included in U.S. Bureau of the Census, The Statistical Abstract of the United States 1987, Washington, D.C., table 630.

Methodological note: Estimates for sources of funds based largely on reports of the U.S. Internal Revenue Service for itemized deductions, corporate profits, and bequests. Data adjusted for non-itemized IRS deductions and after comparison with levels of gross national product, personal income, population, and publicly-reported large bequests. For bases of allocation of funds, see source. See Historical Statistics, Colonial Times to 1970, Series H 398-411, for similar but not comparable data.

Table 1-27.
Foundation funding trends: 1980-1986

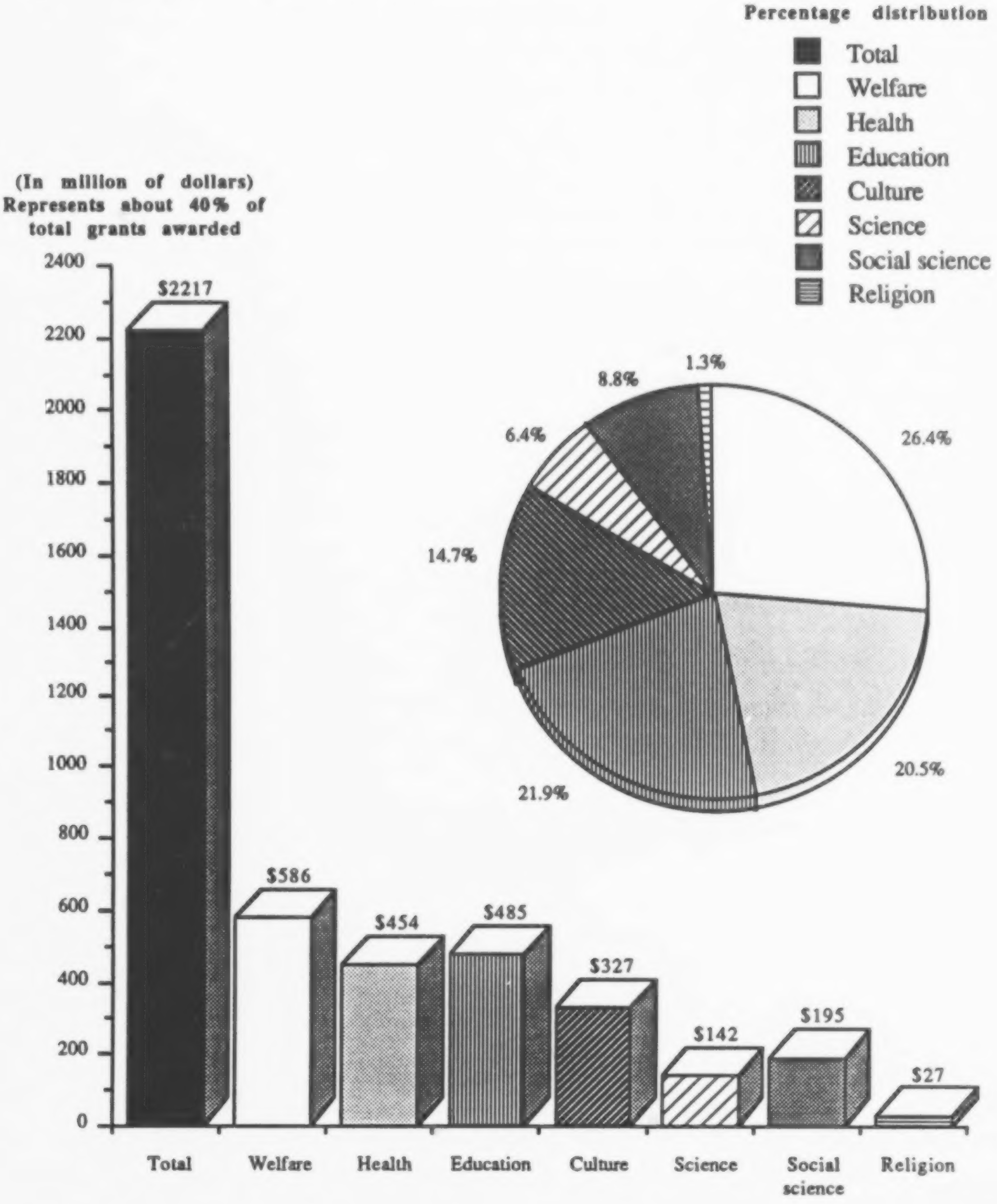
	1980		1981		1982		1983		1984		1985		1986	
Category	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent
							(dollar figures are in thousands)							
Cultural activities...	160,794	13.5	192,560	15.3	208,717	14.0	277,307	15.4	229,020	14.0	294,236	14.6	327,031	14.7
Education............	266,431	22.4	265,851	21.1	355,631	23.9	286,006	16.0	285,587	17.4	337,925	16.8	485,303	21.9
Health...............	298,919	25.1	282,532	22.5	312,069	20.9	389,521	21.7	390,445	23.7	473,790	23.5	454,445	20.5
Religion.............	28,719	2.4	24,679	2.0	27,907	1.9	37,504	2.1	38,351	2.3	38,261	1.9	27,111	1.3
Science..............	75,466	6.4	86,728	6.9	96,281	6.5	160,917	9.0	122,880	7.5	177,454	8.9	142,214	6.4
Social science........	67,977	5.7	75,431	6.0	102,363	6.9	132,062	7.4	126,326	7.6	169,162	8.3	194,723	8.8
Welfare..............	292,493	24.5	329,276	26.2	387,278	25.9	509,203	28.4	454,101	27.5	522,574	26.2	585,819	26.4
Total...............	1,190,800	100.0	1,257,056	100.0	1,490,246	100.0	1,792,519	100.0	1,646,711	100.0	2,013,401	100.0	2,216,647	100.0

Note: Represents about 40 percent of total foundation funding.

Source: The Foundation Center, The Foundation Directory, New York, NY, 1987, table 35, p. xxxvi. (Copyright)

Methodological note: Current sampling base for The Foundation Center's grants analysis covers grants of $5,000 or more awarded 459 foundations, including the 100 largest foundations by total giving. These 459 grantmakers represent less than 2 percent of the total number of active, grantmaking foundations in the nation, but they account for over 40 percent of the private and community foundation grant dollars awarded in 1985. This analysis provides some insight into the grantmaking activities of smaller foundations based on a limited sample, as well as a reliable overview of the grantmaking patterns of the nation's largest foundations. The sample is heavily weighted toward large foundations. Foundations with assets of $100 million or more account for 71.2 percent of the total dollar value of grants the 1986 Index, and 38.6 percent of the total number of grants. Foundations with assets of less than $10 million constitute only 4.9 percent of the total grant dollars and 15.5 percent of the total number of grants. While the Index includes only 1.8 percent of all foundations, grant dollar amounts represent 91.6 percent of grant dollars awarded by foundations with assets of $50 million and more. Note taken from The Foundation Directory as cited above.

Chart 1-11.
Foundation grants by subject field: 1986



Note: Covers grants of $5,000 or more in size. Based on 459 foundations which represented 40 percent of all grant dollars awarded by private foundations in 1986.

Source: The Foundation Center; See table 1-27 for full citation.

Table 1-28.
Distribution of foundation grants for cultural activities: 1982-1986

Cultural activities	Dollar value of grants*									
	1982		1983		1984		1985		1986	
	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent
	(dollars are in thousands)									
General	37,171	2.5	69,047	3.9	44,899	2.7	69,374	3.4	84,180	3.8
Art and architecture	57,376	3.9	48,833	2.7	50,481	3.1	63,995	3.2	68,675	3.1
History	17,496	1.2	22,500	1.3	21,262	1.3	28,191	1.4	34,000	1.5
Language and literature	12,374	0.8	20,487	1.1	14,610	0.9	30,064	1.5	26,213	1.2
Media and communications	28,296	1.9	40,154	2.2	24,557	1.5	25,339	1.3	29,275	1.3
Music	35,676	2.4	47,451	2.6	44,101	2.7	42,241	2.1	48,617	2.2
Theatre and dance	20,329	1.4	28,835	1.6	29,109	1.8	35,031	1.7	36,071	1.6
Total cultural activities	208,717	14.1	277,307	15.4	229,020	14.0	294,236	14.6	327,031	14.7
	Number of grants									
General	778	2.9	1,075	3.3	1,181	3.5	1,400	3.9	1,779	4.4
Art and architecture	683	2.5	745	2.3	761	2.2	882	2.4	1,012	2.5
History	401	1.5	461	1.4	496	1.5	543	1.5	672	1.7
Language and literature	347	1.3	405	1.3	487	1.4	539	1.5	612	1.5
Media and communications	563	2.1	591	1.8	577	1.7	586	1.6	648	1.6
Music	892	3.3	1,012	3.2	1,082	3.2	1,164	3.2	1,296	3.2
Theatre and dance	771	2.8	862	2.7	958	2.8	1,132	3.1	1,315	3.2
Total cultural activities	4,435	16.4	5,151	16.0	5,542	16.3	6,246	17.2	7,334	18.1

Note: Represents about 40 percent of foundation giving. See table 1-27 for methodological note.

*Due to rounding, figures may not add to totals shown.

Source: The Foundation Center, The Foundation Directory, New York, NY, 1987, table 34, pp. xxxiv, xxxv. (Copyright)

Table 1-29.
Subject focus of grants awarded by size of foundation: 1986

	Dollar value of grants				Number of grants			
	100 largest foundations		359 other foundations		100 largest foundations		359 other foundations	
Subject	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent
	(dollar figures in thousands)							
Cultural activities								
General	58,851,281	3.6	25,328,955	4.4	863	4.0	916	4.8
Art and architecture	54,917,269	3.4	13,758,228	2.4	520	2.4	492	2.6
History	21,051,205	1.3	12,948,309	2.2	317	1.5	355	1.8
Language and literature	18,135,324	1.1	8,077,543	1.4	297	1.4	315	1.6
Media and communications	17,849,223	1.1	11,425,772	2.0	298	1.4	350	1.8
Music	27,732,492	1.7	20,884,304	3.6	539	2.5	757	3.9
Theatre and dance	23,271,396	1.4	12,799,297	2.2	630	3.0	685	3.6
Total cultural activities	221,808,190	13.6	105,222,408	18.2	3,464	16.2	3,870	20.1

Note: Represents about 40 percent of foundation giving. See table 1-27 for methodological note.

Source: The Foundation Center, The Foundation Directory, New York, NY, 1987, table 39, p. xl. (Copyright)

Table 1-30.
Distribution of foundation grant dollars for cultural activities by type of foundation: 1986

	Community foundations		Company-sponsored foundations		Independent foundations	
Subject	Dollar value	Percent	Dollar value	Percent	Dollar value	Percent
			(dollar figures in thousands)			
Cultural activities						
General	5,707	4.1	16,344	4.9	60,583	3.5
Art and architecture	2,330	1.7	9,761	2.9	52,480	3.0
History	3,596	2.6	3,135	0.9	27,232	1.5
Language and literature	1,422	1.0	2,645	0.8	21,369	1.2
Media and communications	732	0.5	4,057	1.2	24,480	1.4
Music	4,886	3.5	11,941	3.5	31,790	1.8
Theatre and dance	3,635	2.6	7,116	2.1	25,320	1.4
Total culture	22,308	16.1	54,999	16.3	243,254	14.0

Note: Represents about 40 percent of total foundation giving. See table 1-26 for methodological note.

Source: The Foundation Center, The Foundation Directory, New York, NY, 1987, table 43, p. xlii. (Copyright)

Table 1-31.
Distribution of foundation grants by recipient organization type: 1982-1986

	Dollar value of grants									
	1982		1983		1984		1985		1986	
	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent
	(dollar figures in thousands)									
Educational institutions	634,450	42.5	608,239	33.9	578,089	35.1	716,473	35.5	851,103	38.4
Private universities and colleges	345,366	23.1	322,681	18.0	278,919	16.9	325,985	16.2	463,828	20.9
Public universities and colleges	127,045	8.5	107,301	6.0	138,943	8.4	177,823	8.8	174,870	7.9
Graduate schools	84,741	5.7	119,748	6.6	106,281	6.5	149,758	7.4	143,820	6.5
Junior/community colleges	4,388	0.3	5,395	0.3	7,082	0.4	6,809	0.3	8,635	0.4
Schools	72,909	4.9	53,116	3.0	46,863	2.9	56,098	2.8	59,950	2.7
Direct service agencies	276,505	18.5	403,071	22.5	353,694	21.5	418,204	20.8	483,085	21.8
Hospitals and medical care facilities	120,452	8.1	130,261	7.3	114,161	6.9	140,030	7.0	137,683	6.2
Research institutes	77,373	5.2	165,03[illegible]	9.2	147,311	8.9	189,397	9.4	201,005	9.1
Associations and professional societies	94,834	6.3	133,741	7.5	148,212	9.0	189,469	9.4	214,654	9.7
Museums and historical societies	88,175	5.9	88,121	4.9	90,908	5.5	114,775	5.7	124,927	5.6
Performing arts groups	60,611	4.1	82,163	4.6	75,598	4.6	86,859	4.3	96,064	4.3
Government agencies	47,394	3.2	46,104	2.6	51,960	3.2	69,128	3.4	70,833	3.2
Community funds	42,983	2.9	60,387	3.4	64,978	3.9	67,111	3.3	79,565	3.6
Libraries	26,511	1.8	36,940	2.1	24,621	1.5	63,078	3.1	68,196	3.1
Churches and temples	24,800	1.7	24,342	1.4	22,939	1.4	28,549	1.4	18,769	0.8
	Number of grants									
Educational institutions	8,316	30.6	9,454	29.4	9,887	29.1	9,739	26.8	11,294	27.9
Private universities and colleges	3,919	14.4	4,484	13.9	4,210	12.4	4,218	11.6	4,890	12.1
Public universities and colleges	1,724	6.4	2,172	6.8	2,492	7.3	2,419	6.7	2,852	7.0
Graduate schools	1,114	4.1	1,229	3.8	1,585	4.7	1,449	4.0	1,581	3.9
Junior/community colleges	91	0.3	139	0.4	186	0.5	163	0.4	245	0.6
Schools	1,468	5.4	1,430	4.5	1,414	4.2	1,490	4.1	1,726	4.3
Direct service agencies	7,981	29.4	9,600	29.8	9,673	28.4	11,147	30.7	12,875	31.8
Hospitals and medical care facilities	1,660	6.1	1,896	5.9	1,903	5.6	1,864	5.1	2,033	5.0
Research institutes	1,101	4.1	1,357	4.2	1,453	4.3	1,883	5.2	2,174	5.4
Associations and professional societies	2,600	9.6	3,589	11.2	3,904	11.5	4,599	12.7	5,242	12.9
Museums and historical societies	1,134	4.2	1,258	3.9	1,300	3.8	1,501	4.1	1,824	4.5
Performing arts groups	1,668	6.1	1,910	5.9	2,031	6.0	2,343	6.5	2,721	6.7
Government agencies	669	2.5	835	2.6	967	2.8	921	2.5	1,141	2.8
Community funds	718	2.7	993	3.1	1,079	3.2	959	2.6	1,261	3.1
Libraries	370	1.4	378	1.2	421	1.2	493	1.4	570	1.4
Churches and temples	572	2.1	539	1.7	745	2.2	682	1.9	542	1.3

Note: Represents about 40 percent of foundation giving. See table 1-27 for methodological note.

Source: The Foundation Center, The Foundation Directory, New York, NY, 1987, table 36, pp. xxxvi, xxxvii. (Copyright)

Table 1-32.
Growth of United Arts Funds (UAF's), selected years: 1965-1985

Year	Number of United Arts Funds	Dollars raised (in millions)	Dollars raised (constant 1985 dollars)
1965	12	2.52	8.6
1970	18	7.15	19.81
1975	31	14.39	28.78
1980	48	25.74 (a)	33.72
1983	57	42.31 (b)	45.69
1984	58	47.48 (c)	49.38
1985	60	51.50 (d)	51.50

(a) Totals for 43 UAFs in 1980 and 1982. Binghamton, NY and Winston-Salem, NC conducted three-year combined UA/capital fund drives which raised an additional $10.64 million in 1980-82.

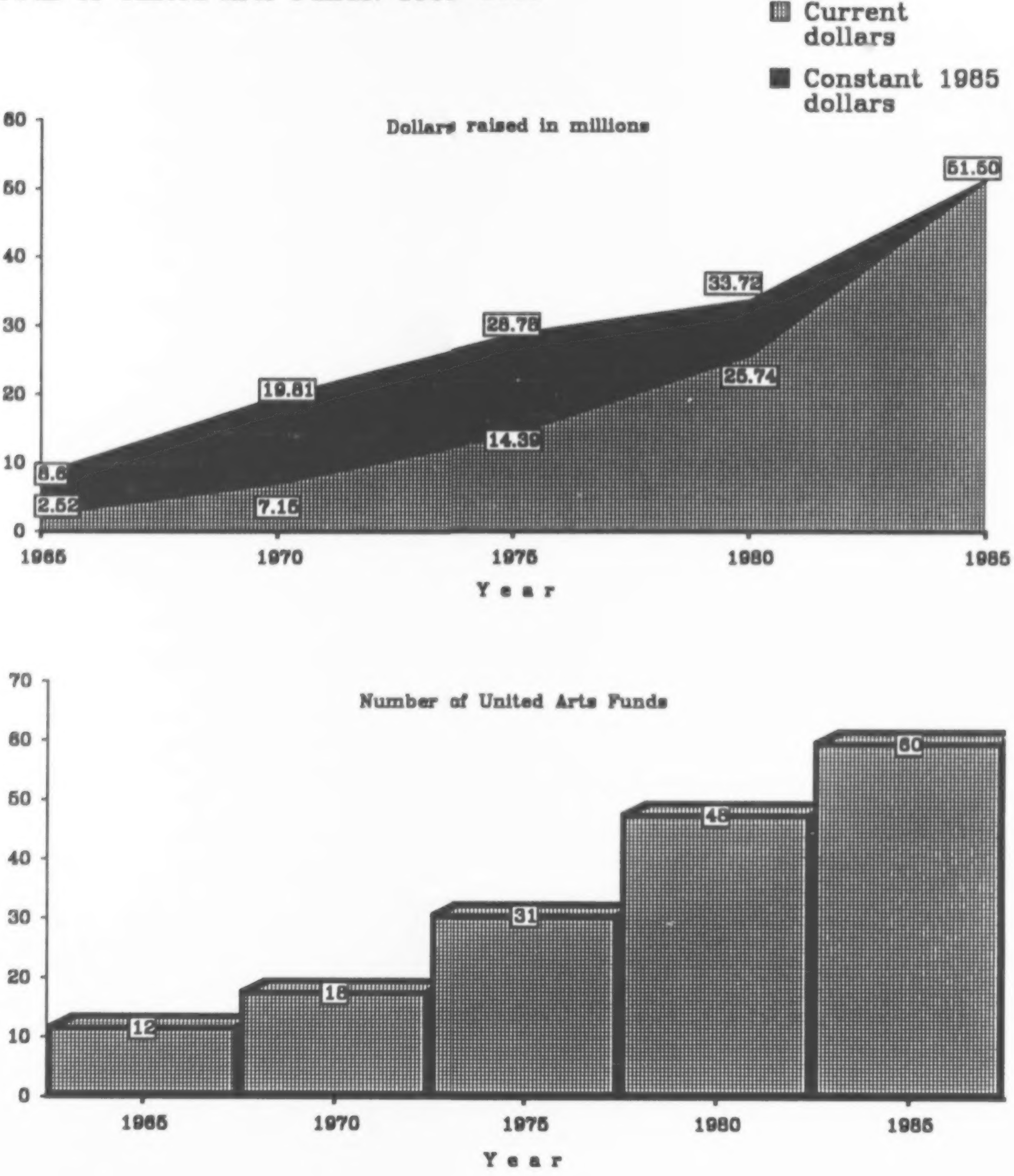
(b) Totals for 50 UAF's.

(c) Totals for 49 UAF's. Additionally, Catawba County, NC raised $2.86 million in a combined UAF/capital fund drive.

(d) Totals for 57 UAF's.

Source: American Council for the Arts, United Arts Fundraising, 1985, New York, NY, 1986, figure 1, p. 1. (Copyright)

Chart 1-12.
Growth of United Arts Funds: 1965–1985



Source: American Council for the Arts; See table 1–32 for full citation.

Table 1-33.
Selected characteristics of United Arts Funds (UAF's) campaigns: 1985

(continued on next page)

Types of campaigns*	Number of United Arts Funds (a)
Business	50
Corporate-only campaigns	6
Workplace solicitation	20
Payroll deduction	12
General public	32
Door-to-door	4
Direct mail	30
Telemarketing	24
Other	14
Government	26
Included in campaign	19
Private foundations	38
Special events	22
Base 50:	
Procedures used to distribute funds*	
Review by United Arts Board or committee	33
Review by outside panel	16
Predetermined formula	7
Other	3
Base: 49	
Percent of goal raised	
<70	3
70<75	3
75<80	4
80<85	1
85<90	5
90<95	5
95<100	8
100<105	19
105<110	4
>110	1
Total	53

(a) A fund may have more than one type of campaign and procedures for fund distribution.

Table 1-33.
Selected characteristics of United Arts Funds (UAF's) campaigns: 1985
(continued from previous page)

Costs of fundraising	Percent of total funds raised
Average	10.7
Lowest percent	.4
Highest percent	31.7

Amount of contribution by source	Thousands of dollars	Percent
Corporate/business	24,911.4	53.1
Individual	14,315.8	30.5
Private foundations	3,014.6	6.4
Government	2,045.3	4.4
Special events	885.1	1.9
Other	1,730.5	3.7
Total	46,902.7	100.0

Individual giving by category	Number of gifts	Average gift in dollars
Major donors	1,644	2,241.47
Governing boards	2,393	748.27
Professionals	17,567	88.53
Employees	69,152	54.25
Residential	56,884	52.22
Other	20,942	87.30
Total	157,399 (b)	92.23 (b)

Mean size of gifts by profession	Number of United Arts Funds	Average gift in dollars
Doctors	27	96.23
Lawyers	26	100.14
Accountants	24	111.93
Architects	16	99.63
Other	18	50.33
Total	31	88.71

(b) Averages do not include figures for UAF's reporting less than five gifts in a category. Total number of gifts adds to 168,582. Averages based on 157,399 gifts.

Source: American Council for the Arts, United Arts Fundraising 1985, New York, NY, 1986, figures 3, 5, 11, 13, 16, and 17, pp. 3, 4, 7, 8, 9, and 11. (Copyright)

Methodological note: United Arts Funds are service organizations which raise money for the operating support of at least three separate arts organizations. The monies raised are then allocated among these groups according to a predetermined method. Some groups also set aside a portion of the funds to be awarded for project grants. Such collective efforts may represent groups within a community or an arts center, or may be conducted on behalf of a particular art form. Since the first United Arts Fund was created in 1949, these organizations have grown in number at an accelerated pace, particularly since 1965, when 12 organizations raised a combined $2.52 million for the arts. The data in the tables are based on information received from 57 of the 60 United Arts Funds which conducted campaigns in 1985.

Table 1-34.
Top ten cities for selected aspects of United Arts Fund raising: 1985

Total dollars raised	In thousands
1. Los Angeles,CA	8,514.0
2. Lincoln Center, NY	4,620.6
3. Cincinnati, OH	3,750.0
4. Milwaukee, WI	3,000.8
5. Atlanta, GA	2,550.0
6. St. Louis, MO	2,175.1
7. Louisville, KY	2,123.0
8. St. Paul, MN	1,686.6
9 Orlando, FL	1,551.9
10. Omaha, NE*	1,480.0

Percent of goal raised	Percent of goal raised
1. Dayton, OH	110.5
2. Winston-Salem, NC	109.6
3. St. Louis, MO	108.8
4. Fort Wayne, IN	108.3
5. Canton, OH	108.1
6. Parkersburg, WV	104.9
7. Chautauqua County, NY	104.6
8. Louisville, KY	103.9
9. Milwaukee, WI	103.5
10. Cincinnati, OH	101.4

Per capita giving	Amount
1. Winston-Salem, NC	4.73
2. Charlotte, NC	3.27
3. Louisville, KY	3.08
4. Catawba County, NC	2.86
5. Milwaukee, WI	2.73
5. Oklahoma City, OK	2.73
7. Omaha, NE*	2.45
8. Greensboro, NC	2.38
9. Cincinnati, OH	2.34
10. Fort Wayne, IN	2.21

Total dollars raised from business	In thousands
1. Lincoln Center, NY	4,314.8
2. Los Angeles, CA	2,855.7
3. Omaha, NE*	1,446.5
4. Hartford, CT	1,311.0
5. Seattle, WA	1,276.6
6. Milwaukee, WI	1,258.8
7. St. Louis, MO	1,240.1
8. Cincinnati, OH	1,209.7
9. Louisville, KY	920.0
10. Houston, TX	882.9

Percent raised compared to United Way	Percent of United Way
1. Catawba County, NC	36.4
2. Orlando, FL	25.3
3. Louisville, KY	19.5
4. Winston-Salem, NC	17.5
5. Oklahoma City, OK	17.0
6. Milwaukee, WI	15.8
7. Charleston, WV	14.7
8. Fort Wayne, IN	14.4
9. Chautauqua County, NY	14.1
10. Omaha, NE*	13.4

Dollars raised from individuals	In thousands
1. Los Angeles, CA	3,753.8
2. Cincinnati, OH	2,109.7
3. Milwaukee, WI	1,195.3
4. Louisville, KY	979.0
5. St. Louis, MO	848.4
6. St. Paul, MN	821.7
7. Charlotte, NC	602.0
8. Winston-Salem, NC	558.3
9. Oklahoma City, OK	531.4
10. Chattanooga, TN	480.9

*Annualized from a three-year campaign.

Source: American Council for the Arts, United Arts Fundraising, 1985, New York, NY, 1986, figures 7, 8, 9, 12, 14, and 15, pp. 5-8. (Copyright)

Table 1-35.
Total corporate contributions and estimated corporate contributions to the arts: 1975-1986

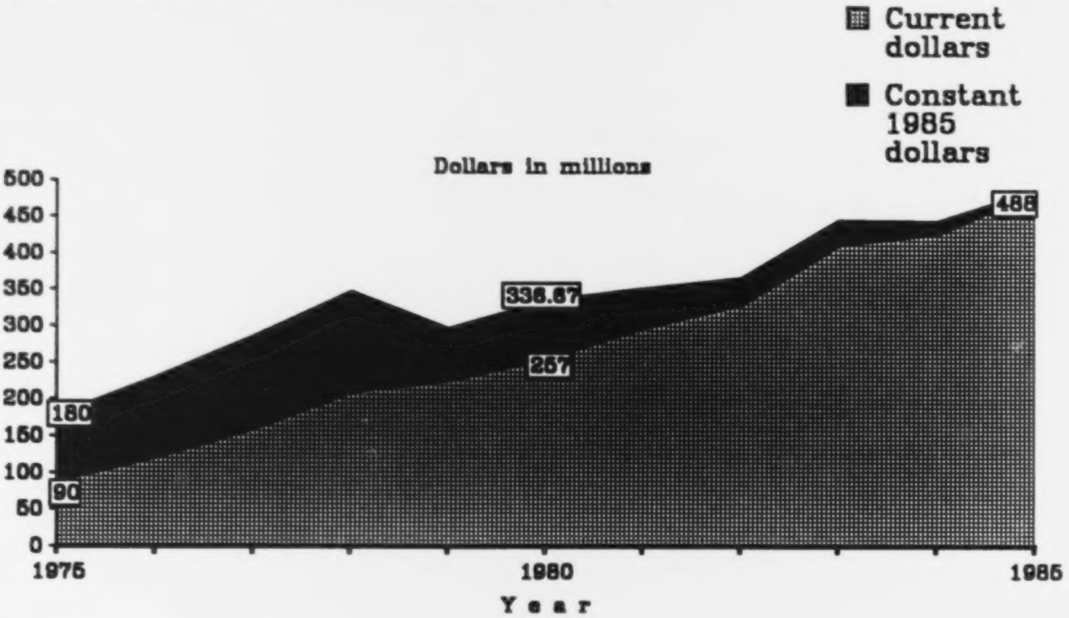
Year	Total contributed	Contributions as percentage of pretax net income	Percentage of total contributions given to arts	Estimated amount given to the arts
	(dollars in billions)			(dollars in millions)
1975	1.20	0.91	7.5	90
1976	1.49	0.89	8.2	122
1977	1.79	0.89	9.0	161
1978	2.08	0.89	10.1	211
1979	2.29	0.89	9.9	227
1980	2.36	0.99	10.9	257
1981	2.51	1.11	11.9	299
1982	2.91	1.71	11.4	331
1983	3.63	1.75	11.4	413
1984	4.00	1.70	10.7	428
1985	4.40	1.97	11.1	488
1986	4.50	1.91	NA	NA

NA - Not available.

Source: Michael Useem, "Trends and Preferences in Corporate Support for the Arts," in Guide to Corporate Giving in the Arts: 4, Robert Porter, editor, American Council for the Arts, New York, NY, 1987, table 1, p. x. Data used are from Conference Board, Annual Survey of Corporate Contributions, 1987 Edition Conference Board, New York, 1987, p. 27; American Association of Fund-Raising Counsel, Giving USA, AAFRC Trust for Philanthropy, New York, NY, 1987, p. 49.

Observational note: The linkage of company giving to earnings is a product of the way large firms generally set their contributions level. The size of the budget is often keyed to the previous year's before-tax earnings. During the 1970's, companies typically allocated about 1 percent of their pretax income to nonprofit causes. In the 1980's, however, the 1 percent convention was gradually supplanted by a 2 percent rule. Thus, when a company's pretax profits rose by $1 million, its contributions budget typically mirrored the growth, with some 2 percent ($20,000) added to the annual giving total. Of course when a bad year followed a good year, the reverse prevailed as well. This note is taken from Guide to Corporate Giving in the Arts as cited above.

Chart 1-13.
Corporate contributions to the arts: 1975-1985



Source: Michael Useem, "Trends and Preferences in Corporate Support for the Arts";
See table 1-35 for full citation.

Table 1-36.
Corporate philanthropy of corporations making contributions of $100,000 or more by type of beneficiary, selected years: 1975-1984

Beneficiary	1975	1977	1978	1979	1980	1981	1982	1983	1984 Total	1984 Percent of total
	(in millions of dollars)									
Total	436.8	593.9	663.2	835.6	994.6	1,170.6	1,281.6	1,278.4	1,444.3	100.0
Health and human services (a)	180.0	227.6	225.9	292.6	337.9	393.3	397.3	367.6	399.9	27.7
Federated drives	104.6	128.5	142.1	NA	170.7	NA	182.4	NA	193.9	13.4
Other local health, human services	20.5	25.0	28.3	NA	41.7	NA	44.6	NA	71.2	4.9
Hospitals, capital gains	17.9	23.6	24.5	NA	29.8	NA	27.0	NA	24.7	1.7p
Education (a)	158.4	220.0	256.3	314.8	375.8	429.8	522.2	498.8	561.6	38.9
Department and research grants (b)	23.8	31.6	41.8	NA	64.7	NA	114.6	NA	175.3	12.2
Employee matching gifts (b)	14.0	22.4	25.2	NA	45.4	NA	71.2	NA	72.2	5.0
Unrestricted operating grants (b)	29.1	34.8	43.8	NA	56.0	NA	57.4	NA	38.7	2.7
Culture and art (a)	33.0	53.2	70.0	82.5	108.7	139.6	145.8	145.2	154.7	10.7
Museums	7.6	11.8	17.2	NA	23.3	NA	31.7	NA	30.4	2.1
Music	5.1	7.4	10.1	NA	14.7	NA	19.5	NA	19.7	1.4
Public TV and radio	5.9	9.5	11.3	NA	16.3	NA	18.3	NA	18.7	1.3
Civic community activities (a)	45.2	68.3	79.0	97.3	116.8	136.6	149.3	188.8	271.6	18.8
Community improvement	15.2	26.3	28.8	NA	47.0	NA	48.2	NA	62.0	4.3
Environment, ecology	7.5	15.1	11.2	NA	10.8	NA	13.8	NA	97.1	8.7
Housing, urban renewal	3.0	2.7	5.6	NA	7.7	NA	12.8	NA	14.4	1.0
Other and unknown	20.3	24.8	32.0	48.3	55.5	71.3	67.0	78.0	56.4	3.9

NA - Not available.

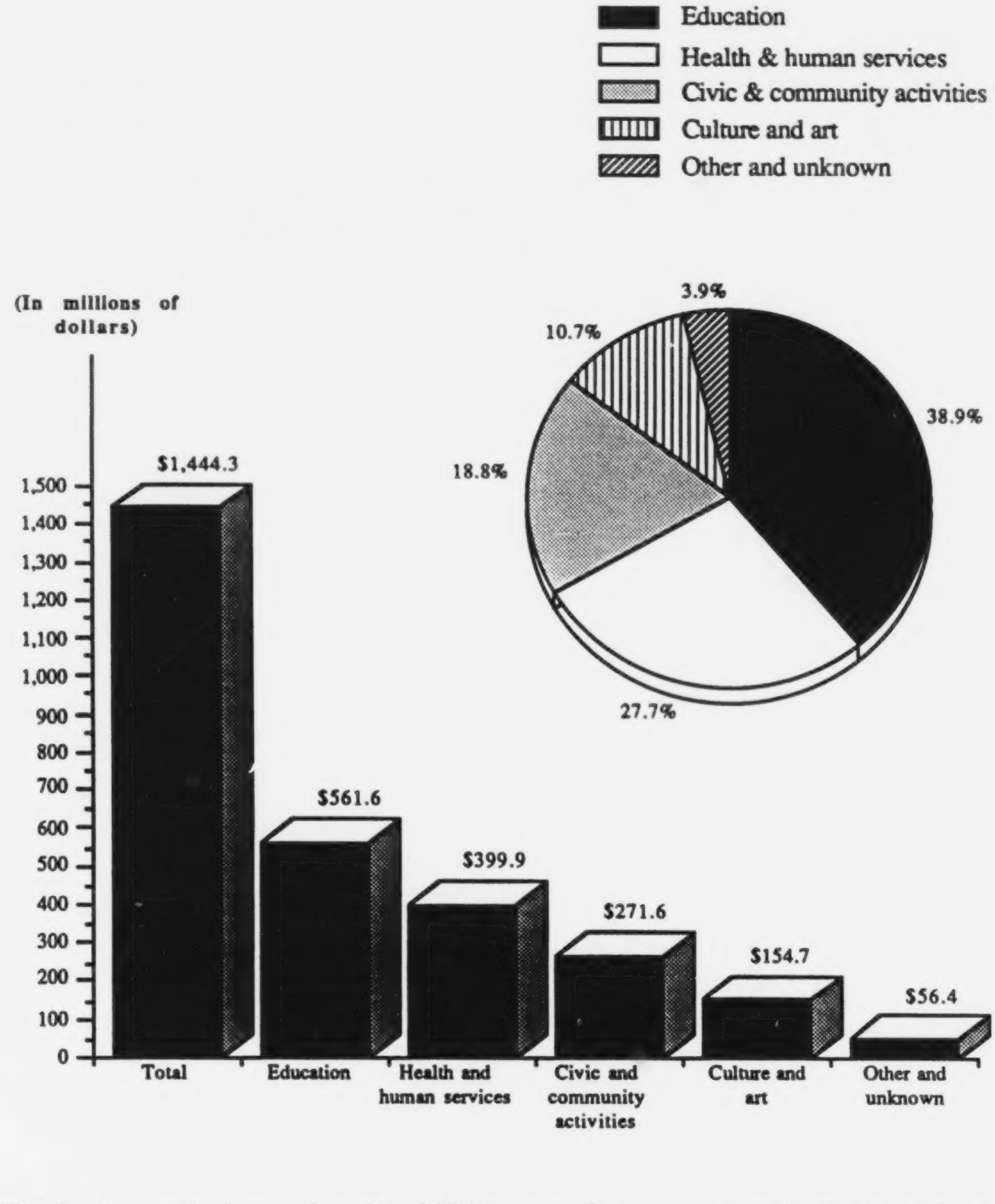
Note: Based on a sample of corporations that gave at least $100,000. Total corporate contributions were estimated to be about $4.8 billion in 1984.

(a) Includes other beneficiaries not shown separately.

(b) Higher education institutions.

Source: Linda Cardillo Platzer, Annual Survey of Corporate Contributions, Conference Board, New York, NY. (Copyright).
As included in U.S. Bureau of the Census, Statistical Abstract of the United States, 1987, Washington, D.C., 1986, table 636.

Chart 1-14.
Distribution of corporate philanthropy of corporations giving $100,000 or more by type of beneficiary: 1984



Note: Based on sample of corporations giving $100,000 or more. Total corporate giving in 1984 estimated to be $4.8 billion.

Source: Conference Board, Annual Survey of Corporate Contributions; See table 1-36 for full citation.

Table 1-37.
Percentage dollar allocation among beneficiaries of corporate support for culture and the arts: 1984*

Beneficiaries	Percentage
Museums	19.6
Music	12.7
Public TV and radio	12.1
Cultural centers	9.5
Theatres	6.0
Employee matching gifts	5.8
Arts funds and councils	5.4
Dance	2.3
Libraries	1.6
Other	25.0

*Based on 415 companies.

Source: Michael Useem, "Trends and Preferences in Corporate Support for the Arts," in Guide to Corporate Giving in the Arts: 4, Robert Porter, editor, American Council for the Arts, New York, NY, 1987, p. xiii. Data used are from: Conference Board, Annual Survey of Corporate Contributions, 1986 Edition, Conference Board, New York, NY, 1986, p. 40.

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Table 1-38.
Percentage of total corporate contributions to the arts by industry: 1984 and 1985

	Number of companies		Percentage to arts	
Industry	1984	1985	1984	1985
Manufacturing, total	214*	223*	10.7*	9.9*
Stone, glass, and clay products	7	7	27.8	21.7
Printing and publishing	11	10	29.2	18.8
Petroleum and gas	20	22	13.3	13.4
Food, beverage, and tobacco	21	24	12.7	12.2
Machinery, non-electrical	18	20	9.3	11.3
Fabricated metals products	9	10	10.3	10.2
Paper and like products	17	14	9.4	8.9
Electrical machinery and equipment	28	32	11.1	8.4
Primary metal industries	11	15	9.7	8.3
Transportation equipment	15	16	7.3	7.5
Pharmaceuticals	12	13	7.4	6.7
Rubber and miscellaneous plastics	6	4	6.6	NA
Chemicals	28	29	6.2	6.3
Textiles and apparel	7	4	1.7	NA
Non-manufacturing, total	201*	213*	10.7*	14.0*
Retail and wholesale trade	16	19	15.5	18.9
Banking	54	60	15.3	17.1
Transportation	9	8	12.9	14.9
Telecommunications	9	11	6.4	13.8
Finance	6	5	12.8	13.3
Utilities	53	54	12.3	12.4
Insurance	48	45	7.3	9.8
Business services	5	8	10.5	8.9
Total	415*	436*	10.7*	11.1*

NA - Data not obtained.

*Industry percentages are not calculated for sectors with fewer than five companies reporting. The percentages for total manufacturing, non-manufacturing, and all sectors are based on all reporting companies.

Source: Michael Useem, "Trends and Preferences in Corporate Support for the Arts," in Guide to Corporate Giving in the Arts: 4, Robert Porter, editor, American Council for the Arts, New York, NY, 1987, table 3, p. xii. Data used are from: Conference Board, Annual Survey of Corporate Contributions, 1986 Edition, Conference Board, New York, NY, 1986, p. 45; and Annual Survey of Corporate Contributions, 1987 Edition, Conference Board, New York, NY, 1987, p. 46.

Table 1-39.
Percentage of the population that volunteered in previous 12 months, previous 3 months, previous month, and previous week by activity area: 1981 and 1985

	Previous 12 months		Previous 3 months	Previous month	Previous week
	1981 March	1985 October	1981 March	1985 October	1985 October
Percentage of population that volunteered........	52	48	44	36	24
Area of volunteer activity					
Health..	23	19	18	11	8
Education.....................................	23	27	23	22	17
Religion......................................	37	48	25	44	42
Social services and welfare...................	10	15	7	8	8
Civic, social, and fraternal associations......	12	17	7	11	8
Community action..............................	12	8	7	6	4
Justice.......................................	2	2	0	*	*
Recreation....................................	13	21	7	11	8
Arts and culture..............................	6	8	7	6	4
Work-related organizations....................	10	8	11	6	4
Political organizations.......................	12	8	9	3	4
Informal-alone................................	44	40	32	36	33
General fundraising...........................	12	23	7	14	8
Other...	2	*	2	*	*

Note: Sampling tolerance between surveys is plus or minus 3 percent; therefore differences between these amounts should be reviewed with some caution.

*Less than 0.5 percent.

Sources: The Gallup Organization, Inc., Americans Volunteer, March 1981, October 1985, and findings published by Independent Sector, 1981 and 1986.
As included in Virginia A. Hodgkinson and Murray S. Weitzman, Dimensions of the Independent Sector: A Statistical Abstract, Independent Sector, Washington, D.C., 1986, p. 72.

Table 1-40.
Volunteer activity by type of organization: 1985

	October 1985						
	Private sector			Government sector			
	For profit	Nonprofit					
Area of volunteer activity	All	Religious	Other than religious	Local, city, and county	State	Federal	Total
	(Percent distribution)						
Health	7	12	55	24	2	(a)	100
Education	4	18	37	38	3	(a)	100
Religious institutions	1	94	4	(c)	(a)	(a)	99
Social services and welfare	3	17	62	15	2	1	100
Civic, social, and fraternal association	3	10	72	11	3	3	102
Community action	(a)	6	60	33	(a)	2	101
Justice	(b)	(b)	(b)	(b)	(b)	(b)	(a)
Recreation	2	9	70	18	1	(c)	100
Arts and culture	9	4	65	8	13	(a)	99
Work-related organization	17	(a)	50	13	12	7	99
Political organization	2	4	27	18	4	44	99
General fundraising	2	19	67	10	1	(c)	99
Informal-alone	4	9	79	6	2	(a)	100
Total	3.5	29.6	48.2	14.1	2.5	2.2	100
Total (excluding informal-alone)	2.9	39.9	39.1	13.5	1.9	2.7	100

(a) Not applicable for that section.

(b) Indicates there were too few cases.

(c) Indicates there were less than 0.5 percent of cases.

Sources: The Gallup Organization, Inc., Americans Volunteer, March 1981, October 1985, and findings published by Independent Sector, 1981 and 1986.
As included in Virginia A. Hodgkinson and Murray S. Weitzman, Dimensions of the Independent Sector: A Statistical Abstract, Independent Sector, Washington, D.C., 1986, p. 77.

Methodological note: In Americans Volunteer 1985, commissioned by Independent Sector and conducted by The Gallup Organization, Inc., a question was asked about the type of organization in which the respondents had performed their volunteer services during the previous 12 months. The tabulated responses for each area (e.g., health, education) were recalculated, removing the "don't know" category as it appears in the Statistical Appendix, p. 40, of Americans Volunteer 1985. The distribution pattern that emerged for each area was multiplied by the estimate of annual volunteer hours received during the previous 12 months and summed to derive the distribution of volunteers by type.

Chapter 2

Artist and Arts Administrator Employment

Section 2-1. **Artist Occupations: Distribution and Demographics**
Tables 2-1 to 2-15

Section 2-2. **Employment in Arts-Related Industries**
Tables 2-16 to 2-22

Section 2-3. **Artist Labor Unions and Employment Conditions**
Tables 2-23 to 2-33

Section 2-4. **Selected Data on Arts Administrators**
Tables 2-33 to 2-38

This chapter presents an overview of employment data on artists by discipline. The disciplines included are:

Actors/directors
Announcers
Architects
Art/drama/music teachers
Authors
Dancers
Designers
Musicians/composers
Painters/sculptors/craft
  artists/printmakers
Photographers

The chapter also includes selected data on employment in arts administration. In general, the employment data in this chapter are from sources that cover more than one discipline. Additional employment data relevant to specific disciplines are presented in the discipline-specific chapters.

Major Sources of Information

The major sources of information in this chapter are as follows:

Artists' Occupations: Distribution and Demographics

- Census Bureau, Decennial Census of Population;
- Census Bureau and Bureau of Labor Statistics, Current Population Survey;
- National Endowment for the Arts, Research Division, special analyses of Census and Bureau of Labor Statistics data.

Employment in Arts-Related Industries

- Department of Commerce, Bureau of Economic Analysis, National Income and Product Accounts;
- U.S. Department of Labor, Bureau of Labor Statistics, Employment, Hours and Earnings data, Establishment Survey data;
- Census Bureau, Census of Service Industries;
- Independent Sector analyses of the above data.

Selected Data on Artist Unions and Employment Conditions

- Encyclopedia of Associations;
- Department of Labor, Directory of National and International Labor Unions;
- Artist-related union research or public relations offices;
- Ruttenberg, Friedman, Kilgallon, Gutchess and Associates;
- Research Center for Arts and Culture, Columbia University

Selected Data on Arts Administrators

- Association of College, University, and Community Arts Administrators (ACUCAA), and the National Assembly of Local Arts Agencies (NALAA);
- National Endowment for the Arts report, Managers of the Arts.

Section 2-1. Artist Occupations: Distribution and Demographics

The data presented in this section are from two major sources, the decennial Census of Population and the Current Population Survey. The Current Population Survey (CPS) is based on household interviews from a sample survey of 60,000 interviews conducted each month by the Bureau of the Census for the Bureau of Labor Statistics. It should be noted that the methodological differences between the decennial Census of Population and the Current Population Survey (CPS) sometimes result in differing estimates, especially for small occupational groups. The CPS is based on household personal interviews and the decennial census on a much larger number of self-administered questionnaires. The CPS data, based on a much smaller sample, are somewhat less reliable than that obtained from the 10-year Census of Population. Small shifts in the CPS may be due to sampling or other types of error.

The CPS includes measures of the "labor force," which is defined as civilians over 16 years of age who are employed and unemployed. Labor force data do not include those not seeking work, and persons are classified in the occupation in which they worked the most number of hours in the reference week. Most of the tables in this section have been selected from National Endowment for the Arts Research Division reports which have extensively analyzed both the decennial Census of Population and the Current Population Survey data.

Artists in the Labor Force

Tables 2-1 to 2-3 present summary information on the numbers of persons identifying themselves as having occupations in artist fields in the Census Bureau statistics from 1900 to 1986. The historical data must be utilized with caution since, over the period, several changes have occurred in Census Bureau occupational classifications. These shifts eliminate the possibility of making statements concerning trends in specific artist occupations over the entire period. However, the data are of some use in obtaining rough estimates of the total numbers of artists and the percent of the workforce in artist occupations. Care has been taken to use comparable classifications wherever possible in the tables and to note changes in classification.

Artists in the Labor Force: 1900-1960

Table 2-1 presents decennial Census of Population data on the number of persons classified in arts-related occupations from 1900 to 1960. This table is taken from an historical volume published by the Census Bureau in 1976. Keeping in mind the limitations of these data, there were approximately 192,000 artists in the United States in 1900 and 560,000 in 1960. Considered as a percent of the workforce, there was a modest increase over the period. Between 1900 and 1960 artists as a percent of the workforce ranged from .66 in 1900 to .82 in both 1930 and in 1960 (table 2-3).

Artists in the Labor Force in the 1970's and 1980's

Significant changes in occupational classifications occurred for the 1980 censuses. The National Endowment for the Arts has analyzed these changes to allow more precise comparison of data since 1970.[1] Table 2-2 includes data for 1970 and 1980. The 1970 data have been adjusted to reflect the 1980 classification.

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[1] See Thomas Bradshaw, "An Examination of the Comparability of 1970 and 1980 Census Statistics on Artists," Third International Conference on Cultural and Economic Planning, Akron, OH, 1984, and National Endowment for the Arts, Research Division, Note 7.

The two artist occupations most affected by the change were the actor category, which was expanded to include directors and producers, and the design category, which was expanded to include interior design and window decorators. The new actor/director/producer category was more than 2 and 1/2 times larger than the former actor category, and the new designer category was twice the size of the old one. Overall, these classification changes resulted in about a 20 percent increase in the number of total artists from the 1970 classification.

After the 1970 data were adjusted to reflect the 1980 classification (table 2-2 and table 2-3), there was still a very large relative increase in the number of persons classified in artist occupations between 1970 and 1980. Artists increased from .92 percent of the workforce to 1.04 in the decade and were about 1.27 percent by 1986. An estimated 1.5 million persons were in artist occupations in 1986.

The Distribution of Artists by Occupation

Table 2-4 summarizes the relative distribution of artist occupations in 1970 and 1980. By far the largest category is designers, making up almost one-third of the artist group in both 1970 and 1980. In 1980, designers are followed by painters (14 percent), musicians/composers (13 percent), and architects (10 percent). The smallest artist groups are dancers (1.2 percent of artists), teachers of arts in higher education (2.6 percent), and authors (4.2 percent).

Some differences may exist between Census summary occupational categories and other means of identifying occupational groups. For example, CPS statistics identified approximately 135,000 architects in 1986, while there are only about 73,000 registered architects. This is because the Census Bureau "architect" category includes landscape designers, site planners, and building consultants, in addition to architects. In the case of musicians, CPS counts 171,000 in 1986, while there are 230,000 members of the American Federation of Musicians. Not all members of artists' unions are actually employed in the arts occupation. Others may be classified under another artist category such as higher education teacher of art, drama, and music. Still others may be employed temporarily in non-arts occupations on a part- or full-time basis.

Census and Bureau of Labor Statistics Data on Artists' Unemployment

Tables 2-5 to 2-7 present annual data from the Bureau of Labor Statistics based on the Current Population Survey on artist employment and unemployment by artist occupation group. Special tabulations of these data pertaining to artists are published on a regular basis in National Endowment for the Arts research notes. The CPS did not begin to use the 1980 occupational classification until 1983. Thus, tables 2-5 and 2-6, presenting data from 1971 to 1982, use the old classification and are not directly comparable to the data in table 2-7. The new classification especially had the effect of reducing unemployment for the actor/director category, which now includes directors and producers who have a lower unemployment rate than actors.

According to Current Population Survey data, in 1983, the unemployment rate for civilian workers was 9.6 percent and for professional specialty occupations was 3.0 percent. Unemployment for all artist occupations was 6 percent. Typically, unemployment rates for all artists, while lower than for the total civilian work force, are higher than for other professional occupations. By 1986, unemployment rates for the nation had dropped to 7 percent, for professional workers to 2.2 percent, and for all artists to 4.1 percent (table 2-7).

Looking at the rates for all artist occupations taken together masks the considerable range of unemployment among the different artist groups and the large differences between certain artist groups and the population as a whole. In general, performing arts occupations have higher unemployment rates than other arts occupations. Unemployment rates are highest for the category actors/directors which had rates of 15.7 percent in 1983 and 7.7 percent in 1986. (When this category included only actors in the old classification, unemployment rates were as high as 37 percent.) Musicians/composers also had relatively high unemployment rates: 8.6 percent in 1983 and 3.9 percent in 1986 (table 2-7). The CPS data do not tell us the extent to which persons are employed full-time or part-time in their chosen occupation, nor do they tell us about those artists who have obtained part-time or full-time work in another occupation. Classifications are based on the occupation in which the person worked the most number of hours. Employment is defined as working one hour or more for pay or profit in the survey reference week. Employment and unemployment of artists is discussed further in section 2-2 of this chapter and in the chapters on specific disciplines.

Geographic Distribution of Artists

Artists are not evenly distributed throughout the United States. Tables 2-8 to 2-10 present summary Census Bureau information on the distribution of artists by geographic area. In 1980, the total U.S. labor force was about 75 percent urban, and professional specialty occupations were about 81 percent urban. Overall, artists were more urban than the total workforce, with 86 percent of all artists living in urban locations. Artists in the performing arts had the highest rates of residence in urban areas. Over 90 percent of all dancers and actors/directors resided in urban areas as did 89 percent of musicians/ composers.

States with the largest number of artists are California, New York, Texas, Illinois, and Florida (table 2-9). Another way of looking at the distribution is to compare the ratio of artists in the State to the national average. A ratio of 1.00 would mean that the proportion of artists in the State was identical to that of the nation. States with the largest concentration of artists are New York (1.66), California (1.49), Hawaii (1.49), Nevada (1.48), and Colorado (1.20).

The lowest proportions of artists relative to the national average are present in West Virginia (.54), Arkansas (.56), Mississippi (.59), South Dakota (.61), South Carolina (.65), Indiana (.65), Iowa (.66), Kentucky (.66), North Dakota (.66), and Wyoming (.68).

About one-third of all artists live in five large metropolitan areas: New York, Los Angeles, Chicago, San Francisco, and Washington, D.C. About 10 percent of all artists live in New York and 7 percent in the Los Angeles area (table 2-10).

Artist Labor Force Distribution by Sex

During the period 1970 to 1980, the percent of all artists who were women increased from 31 percent to 38 percent. In 1970, the percent of women in the artist occupations ranged from 4 percent for architects to 81 percent for dancers. By 1980, the percent who were women ranged from 8 percent for architects to 75 percent for dancers. The dancer category had a 6 percent decline in the percent who were women. Interestingly, the musician/composer category also declined in the percent women, from 35 to 30 percent (table 2-11).

Among the occupations having large increases in the percent women were: announcers, increasing from 6 percent women in 1970 to 18 percent in 1980, authors increasing from 22 to 44 percent, and designers increasing from 36 to 50 percent women.

As noted in the discussion above, the number and percent of artists in the workforce increased substantially between 1970 and 1980 and has continued to increase in the 1980's. Part of this increase has been attributed to the increased entry of women into the artist labor force.

Artists' Income and Differences in Income by Sex

Tables 2-12 and 2-13 present data comparing the median income of women and men by artist occupation for 1969 and 1979. Over this period artists' real income declined by 37 percent in inflation-adjusted dollars, compared to a decline of 8 percent for the total workforce (table 2-13). Among artists, declines were greatest in those occupations having the largest gains in women as a percent of the workforce, authors and announcers. The large increase of women in artist occupations over the decade apparently had the effect of lowering the overall median income of artists.

Artists' median earnings were well below the median for other professional workers, being only 64 percent of the median income for the total professional/technical workers in 1979. Among artist occupations, only architects had incomes above the median for total professional workers. Artist occupations with the lowest median incomes were dancers and musicians/composers with median incomes about 36 percent of that for the total professional/technical workforce.

Between 1969 and 1979, the inflation-adjusted decline in the income of women artists was less than that of men (14 percent compared to 29 percent). However, women continued to earn substantially less than men. For all artist occupations in 1979, women earned 42 percent of what men earned (compared with 35 percent in 1969).

Distribution of Artists by Race/Ethnicity

Tables 2-14 and 2-15 present data from the decennial Census of Population on the distribution of artists by race/ethnicity by artist occupation and State. Minorities were 17.9 percent of the U.S. civilian workforce in 1980 and 11.6 percent of the professional/technical workforce. Among all artists, 10.7 percent were minorities.

Minorities were most underrepresented in artist occupations among authors (6.2 percent in 1980) and among painters, sculptors, and craft artists (9.7 percent in

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1980). They are slightly overrepresented among dancers, where they are 19.9 percent of the total.

Blacks made up 9.9 percent of the total workforce in 1980 and 6.6 percent of the professional workforce. In 1980, they were 4.2 of the artist workforce. They were most underrepresented among architects and authors. Asians were 1.6 percent of the workforce, 2.1 percent of the professional workforce, and 2.0 percent of all artists. They were overrepresented among architects and dancers and underrepresented among authors and announcers. Hispanics were 5.7 percent of the workforce in 1980, 3 percent of the professional workforce, and 3.8 percent of the artist workforce. Native Americans were .5 percent of the workforce, .3 percent of professionals, and .3 percent of the artist workforce.

Section 2-2. Employment in Arts-Related Industries

The data presented in section 2-1 were based on household surveys. Data in section 2-2 are from establishment (firm or company) based surveys. Tables 2-16 to 2-22 present establishment-based employment data on arts-related industries from government sources.

Bureau of Labor Statistics Current Employment Statistics

Tables 2-16 and 2-17 are from the National Income and Product Accounts, and table 2-18 from the Statistical Abstract. These tables present data from the Current Employment Statistics Program which is based on payroll records submitted to States by a panel of representative industrial, commercial, and government establishments. The data are then forwarded to the Bureau of Labor Statistics and classified using the Standard Industrial Classification (SIC) system. The estimates are revised periodically, and data published by different sources vary somewhat. The statistics are also published differently, sometimes in full-time equivalents (tables 2-16 and 2-17) and other times including both full- and part-time employees (table 2-18). The figures exclude proprietors, the self-employed, volunteers, unpaid family workers, and domestic workers. Salaried corporation workers are included.

While the categories in tables 2-16 to 2-18 are too broad to give much information on arts-related employment, the data do document the recent increase in employees in radio and television and the relative decline of employees in motion pictures from highs in the 1940's. The full-time equivalent number of employees in radio and television broadcasting increased from 47,000 in 1948 to 219,000 in 1986. In the same period, the number of employees in motion pictures decreased from 221,000 to a low of 131,000 in 1964 and was at 179,000 in 1986 (table 2-16).

Census of Service Industries Employment Data for 1982

Tables 2-19 to 2-21 present data from the 1982 Census of Service Industries. As discussed in chapter 1, this census is based on establishments that file FICA reports or income tax forms (nonprofit and profit). Organizations which operate as subsidiaries of other organizations would be classified under the major industry represented and not listed separately. Hence, these data underrepresent the amount of arts-related employment and activity.

Table 2-19 and table 2-21 present data on the annual payroll/earnings per employee. This is calculated by dividing the payroll by the total number of employees. Both full-time and part-time employees are included. Therefore, establishments with a large number of part-time employees have much lower annual earnings per employee.

Table 2-21 compares annual earnings per employee for nonprofit and for-profit establishments for theatrical services and bands and orchestras. This analysis indicates that earnings per employee in nonprofit performing arts organizations were considerably less than those among for-profit organizations. In theatrical services, earnings per employee in nonprofit organizations were only about 60 percent of those in the for-profit sector ($10,954 compared with $18,155). Nonprofit band and orchestra earnings per employee were about 73 percent of for-profit bands and orchestras ($11,563 compared with $15,835).

Table 2-22, prepared by the Independent Sector organization, attempts to isolate the arts and culture portion of the independent sector in terms of expenditures, employment, and wages. The "independent sector" refers to those nonprofit organizations defined as 501(c)(3) and 501(c)(4) organizations under the Federal tax code for tax-exempt purposes. These organizations include educational, cultural, scientific, religious, and other charitable organizations as well as private foundations, corporate and community organizations, and civic and social welfare organizations. The "art and culture subsector," as defined by the Independent Sector, includes nonprofit radio and TV (578 organizations in 1984), theatres, symphony orchestras, opera and dance companies (1,610 organizations in 1982), and museums and botanical gardens (2,020 organizations in 1982). Based on the data in table 2-22, the arts and cultural subsector was about 1.7 percent of the independent sector in operating expenditures, and about 1.5 percent of employees. In 1984, average wages and salaries per total full- and part-time employees were $12,220 for arts and culture compared with $13, 570 for the entire independent sector.

Section 2-3. Artist Unions and Employment Conditions

Table 2-23 presents summary information on membership in arts-related unions in 1967 and 1987. The data document the large increase in performer union membership. The exceptions are the American Federation of Musicians, whose membership declined from 283,200 to 230,000, and the American Guild of Variety Artists, whose membership declined from 12,500 to 5,000. It should be kept in mind that there is a large degree of multiple membership among artist unions, so it is not possible to total the membership to gain an overall estimate of performers belonging to unions. As the data from the unions indicate, many persons also belong to unions who are not working regularly in the their art. For example, Screen Actors Guild data indicate that in 1986 almost one-third (30 percent) of their members had no income under their contracts (see chapter 8, table 8-79).

Tables 2-24 to 2-30 present selected data from Working and Not Working in the Performing Arts: A Survey of Employment, Underemployment, and Unemployment Among Performing Artists in 1980, a study by Ruttenberg, Friedman, Kilgallon, and Gutchess. This study is based on a sample drawn from the membership of the principal performing arts unions: Actors Equity, American Federation of Musicians (AFM), American Federation of Television and Radio Artists (AFTRA), American Guild of Musical Artists (AGMA), and Screen Actors Guild (SAG). A similar study was done in 1976.

In 1980, the sample was designed in such a way that data could be analyzed by discipline or union. Because of the overlap of union membership, differences in whether the union represented one type of performer or several types, and differences in size of the unions, sampling ratios for the unions were different. Response rates also differed, with the lowest rates occurring for the American Federation of Musicians (29 percent). Overall, a total of 7,853 performers were sampled. Through means of a mail survey with limited telephone followup, responses were obtained from 2,512 performers, a 32 percent overall response rate (see table 2-24 for methodological notes, including sample sizes and response rates by union). A weighting procedure was used to allow estimates to be made for both the disciplines and the unions, and to adjust for nonresponse (not to arrive at total union membership). Perhaps because of the large degree of overlap among members of actors' unions, the study appears to have had a relatively larger sample for actors than for other disciplines. Explanations were not found in the report for specific sampling ratios or how the samples were drawn.

The data in table 2-24 show the extent of the overlap among the Actors Equity, Screen Actors Guild, and the American Federation of Television and Radio Artists. For example, 64 percent of the members of Actors Equity were also members of SAG and 58 percent were members of AFTRA.

This study documents the intermittent employment of performing artists and concludes:

> The jobs of performing artists tend to be more intermittent than those of other workers, their periods without work more numerous and long lasting, their pay well below that of other professionals. To be a performer requires considerable versatility in moving from one artistic discipline to another and from performing arts jobs to jobs outside the profession. Despite these obstacles performers are strongly attached to their profession and would be reluctant to leave it for more secure kinds of work.[2]

According to the Ruttenberg study, over two-thirds of actors (69 percent) and dancers (77 percent), and 64 percent of singers indicated they experienced some unemployment in 1980. A lesser but still quite high percentage of musicians and those in broadcast occupations reported some unemployment (38 and 22 percent, respectively). These unemployment data represent those experiencing any unemployment over the year, and hence are higher than CPS data which report the percent unemployed during the reference week. In CPS data, a person had to be working for pay or profit only one hour during the week to be considered employed.

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[2] Ruttenberg, Friedman, Kilgallon, Gutchess, and Associates, Working and Not Working in the Performing Arts: A Survey of Employment, Underemployment, and Unemployment in the 1980's, prepared for the Labor Institute for Human Enrichment, Inc., in cooperation with the Department of Professional Employees, AFL-CIO, Baltimore, MD, December 1981, p. 1.

Two-thirds of the actors and singers and almost three-fourths of musicians responding to the survey held some job outside of the performing arts in 1980. With the exception of dance, on average only about half of the performers earned over 50 percent of their income from performing (table 2-27).

Table 2-28 compares the earnings of the respondents to the Ruttenberg et al. study in 1976 and 1980 with the total median earnings for all professional workers in the same years by union affiliation. The estimates of performers' income include income from all sources, not just performing arts. Hence, this group includes many performers who obtained a large portion of their income from other sources. The median earnings of members of Actors Equity were 64 percent of the median of all professional workers; members of SAG, 77 percent; and members of AFM, AFTRA, and AGMA were 90 percent. With the exception of broadcast occupation incomes, which are higher, performing artists' personal and household income more closely mirrors that of the general population than that of the professional occupations (table 2-29).

Tables 2-31 and 2-32 present summary information from a random sample of 900 artists applying for New York Foundation for the Arts (NYFA) fellowship grants for 1986. The study was conducted by the Research Center for Arts and Culture at Columbia University, and selected results were published in the Fall 1987 Journal of Arts Management and Law. The study focused on work-related human and social service needs of artists. A description of the basic methodology is included in table 2-31. The study found that 77 percent of the sample had some form of health insurance, 33 percent had life insurance, and 31 percent had some type of pension. As expected, artists who reported having coverage also had higher incomes (table 2-31). However, those having coverage on average were only two to four years older than those not having coverage (table 2-32).

Section 2-4. Selected Data on Arts Administrators

Tables 2-33 to 2-38 present data from selected surveys of arts administrators. Table 3-51 in chapter 3 documents the growth of educational programs and specialization specifically in the area of arts administration, particularly in the last 15 years.

Tables 3-33 to 3-35 in the section are from a 1981 study analyzed by Paul DiMaggio and published by the National Endowment for the Arts. The sample for the study was chief arts administrators of four populations of arts organizations: theatres, orchestras, art museums, and community arts organizations. Response rates ranged from 68 to 87 percent for the various disciplines (see methodological note to table 2-33). The survey compared salaries among the groups and found that administrators of larger organizations generally had higher salaries. Over half the orchestra managers and 86 percent of the art museum directors had salaries of more than $27,500, compared with fewer than one-third of the theatre managers and just 21 percent of managers of the Community Arts Agencies. In rating factors affecting job satisfaction, the arts administrators least frequently ranked salary and contact with government agencies as yielding high satisfaction (table 2-34).

Other sources of data on arts administrators are the biennial Profile Surveys of arts administrators' job characteristics conducted by the American Association of College, University, and Community Arts Administrators (ACUCAA) and the National Assembly of Local Arts Agencies (NALAA). Profile Survey 12 was the second time in which NALAA participated with ACUCAA in a cooperative membership survey. Surveys were mailed to 1,101 members of ACUCAA and 416 members of NALAA. Of these, 822 (54 percent) were returned.

Tables 2-36 to 2-38 present selected summary data from the 1984 (ACUCAA only) and the 1987 (ACUCAA and NALAA) surveys. In 1987, the average salary for a principal administrator was $33,717 and for an assistant administrator was $26,850. These surveys document the salary differential between administrators' salaries for men and women. On average, male principal administrators earned $39,390, while female principal administrators earned $27,740. Male assistant administrators earned on average $30,129 while female assistant administrators earned $23,118. These differences persist even when factors such as education, age, and type of organization are taken into account. The exception was administrators of State or regional organizations, a group in which there was little difference by sex in income. Additional information is available in these reports on benefits, budgets, and volunteer arts administrators.

Table 2-1.
Artists in the professional and technical workforce as measured by the decennial Census of Population: 1900-1960 (continued on next page)

	1960	1950						
	1960 classification	1960 classification	1950 classification	1940	1930	1920	1910	1900
	(in thousands of persons)							
Total U.S. workforce.....	67,990 (a)	59,230 (a)	58,999	51,742	48,686	42,206	37,291	29,030
Total professional, technical and kindred workers.........	7,336	5,000	5,081	3,879	3,311	2,283	1,758	1,234
Selected professional and technical occupations related to the arts								
Actors and actresses........	13	18	20	21	(b)	(b)	(b)	(b)
Dancers and dancing teachers	22	17	18	14	76 (c)	48 (c)	48 (c)	31 (c)
Entertainers (n.e.c.).......	12	16	17	12	(c)	(c)	(c)	(c)
Architects.................	31	24	25	22	23	17	16	11
Artists and art teachers....	105	81	83	66	57	35	34	25
Authors....................	29	16	17	14	12	7	4	3
Designers..................	68	29	41	32	27 (d)	19 (d)	13 (d)	5 (d)
Musicians and music teachers	198	162	166	167	165	130	139	92
Photographers..............	53	55	56	38	33	29	30	25
Radio operators............	29	17	17	7	5	5	4	NA

NA - Not a separate category.

n.e.c. - Not elsewhere classified.

Note: Census data for 1900 are as of June 1; for 1910 as of April 15; for 1920 as of January 1; for 1930-1960 as of April 1.

(a) Includes persons for whom occupations were not reported.

(b) Included under dancers and dancing teachers.

(c) This category includes actors and actresses, athletes and other entertainers.

(d) Prior to 1940 designers were classified with draftsmen. Figures for years prior to 1940 have been estimated based on the ratio of designers to draftsmen in 1940.

Source: U.S. Bureau of the Census. 1900-1940 (1950 classification), David L. Kaplan and M. Claire Casey, Occupational Trends in the United States, 1900-1950, Working Paper No. 5, 1958; 1950-1960 (1960 classification), U.S. Census Population: 1960, vol. I, part 1, table 201; 1960
As included in U.S. Bureau of the Census, Historical Statistics, Colonial Times to 1970, Washington, D.C., 1976, p. 140.

1.2

Table 2-1.
Artists in the professional and technical workforce as measured by the decennial Census of Population: 1900-1960 (continued from previous page)

Methodological note: The data for 1900-1950 (1950 classification) constitute primarily an updating by Kaplan and Casey of the material in Sixteenth Census Reports, Comparative Occupation Statistics in the United States, 1870-1940. Separate series developed by Alba M. Edwards in that report were brought together and a number of new estimates were prepared to fill gaps. The appropriate figures were then adjusted to conform to the definitions used in the 1950 occupational classification system. Except where there was firm evidence to support a change, Edwards' basic assumptions and estimates were used throughout. The source cautions that the data, particularly those for 1900, are approximations only. The estimates for 1900 "were included mainly for the purpose of rounding out a half-century of information, despite some obvious deficiencies. Particularly prior to 1910, there is little information available on the exact definitions used for the several occupational categories. And, even for fairly recent years, there is often only meager statistical intelligence on which to base adjustments for comparability with the 1950 definitions." The universe covered in the Kaplan and Casey series is described as the "economically active population." Prior to 1940, this refers to civilian gainful workers 10 years old and over; for 1940 and 1950, it refers to persons 14 years old and over; in the experienced civilian labor force (all employed and unemployed workers with previous work experience). Two incomparabilities should be noted. First, there are important differences between the gainful worker and labor force concepts. Second, there is the difference in age limitation. The inclusion of the 10-to-13 group prior to 1940, and their exclusion in 1940 and 1950, follows the census practice in those years. Note taken from source cited above.

Table 2-2.
Number of persons in artist occupations: 1970 and 1980

Occupation	1970	1980	Percent change
Architects	53,670	107,693	+100.7
Announcers	25,942	46,986	+ 81.1
Dancers	7,404	13,194	+ 78.2
Painters	86,849	153,162	+ 76.4
Actors/directors	40,201	67,180	+ 67.1
Authors	27,752	45,748	+ 64.8
Designers	232,890	338,374	+ 45.3
Musicians/composers	99,533	140,556	+ 41.2
Photographers	67,588	94,762	+ 40.2
Artists n.e.c.	53,131	49,653	- 6.5
Teachers*	42,000	28,385	- 32.4
All artists	736,960	1,085,693	+ 47.3
Professional specialty occupations	8,800,210	12,275,140	+ 39.5
Total U.S. labor force	79,801,605	104,057,985	+30.4

n.e.c. - Not elsewhere classified

*Includes higher education teachers of art, drama, and music.

Source: National Endowment of the Arts, Research Division, Where Artists Live: 1980, Washington, D.C., Report 19, March 1987, table 1, p. 6. (Data are from U.S. Bureau of the Census, Census of Population.)

Methodological note: Significant changes were made to the occupational classification system for the 1980 Census. The aim of these revisions was to increase the comparability throughout the Federal government's statistical agencies. Table 2-2 presents a retabulation of 1970 data to fit the 1980 classification. Except where noted, all 1970 data presented in this chapter have been revised to follow the 1980 classification.

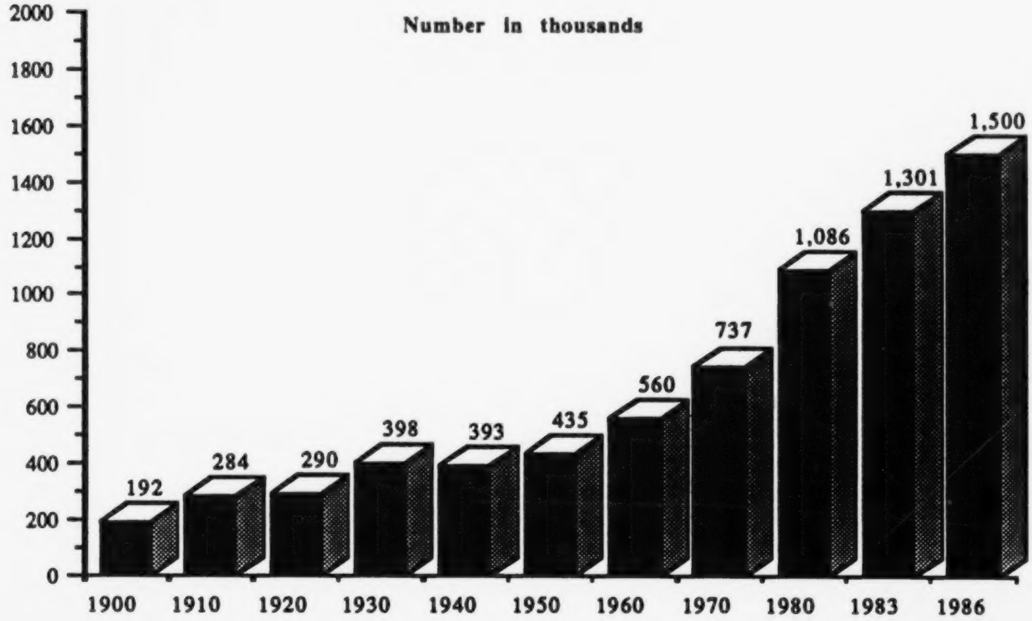
Table 2-3.
Census Bureau estimates of artists in the workforce: 1900-1986

			Artists as percent of:
Year	Total civilian workforce	Total artists	Total workforce
	(in thousands)		(percent)
1900	29,030	192	0.66
1910	37,291	284	0.76
1920	42,206	290	0.69
1930	48,686	398	0.82
1940	51,742	393	0.76
1950	59,230	435	0.73
1960	67,990	560	0.82
1970	79,802	737	0.92
1980	104,058	1,086	1.04
1983	111,550	1,301	1.17
1986	117,834	1,500	1.27

Note: Census Bureau classification of artists has varied over the period. Data in this table must be viewed with caution as estimates based on available data. Data for 1900-1960 are from the Decennial Census, Census of Population as compiled in the Historical Statistics volume. See table 2-1 for description of data. The data used for 1970 have been adjusted to reflect the 1980 categories and will thus differ from those originally published by the Census Bureau for 1970. Data for 1983-1986 are from the Current Population Survey (CPS) and utilize the same 1980 categorization. Hence, the data for 1970 to 1986 should be more comparable than that prior to 1970. However, estimates from the CPS are typically higher than those from the decennial Census of Population. This may be due to the fact that the CPS is based on an interview and the Census of Population on self administered questionnaires. Differences may also reflect sampling error.

Source: (1900-1960) Data taken from Bureau of the Census, Historical Statistics, Colonial Times to 1970, Washington, D.C., 1976, p. 140; (1970 and 1980) Bureau of the Census, Census of Population. (1970 and 1980) National Endowment for the Arts, Research Division, Where Artists Live: 1980, (Data are from U.S. Bureau of the Census, Census of Population), Washington, D.C., Report 19, March 1987, table 1, p. 6; (1983-1986) Bureau of Labor Statistics, Current Population Survey data as included in National Endowment for the Arts, Research Division, "Artists Employment in 1986," Washington, D.C., Note 22, March 1987.

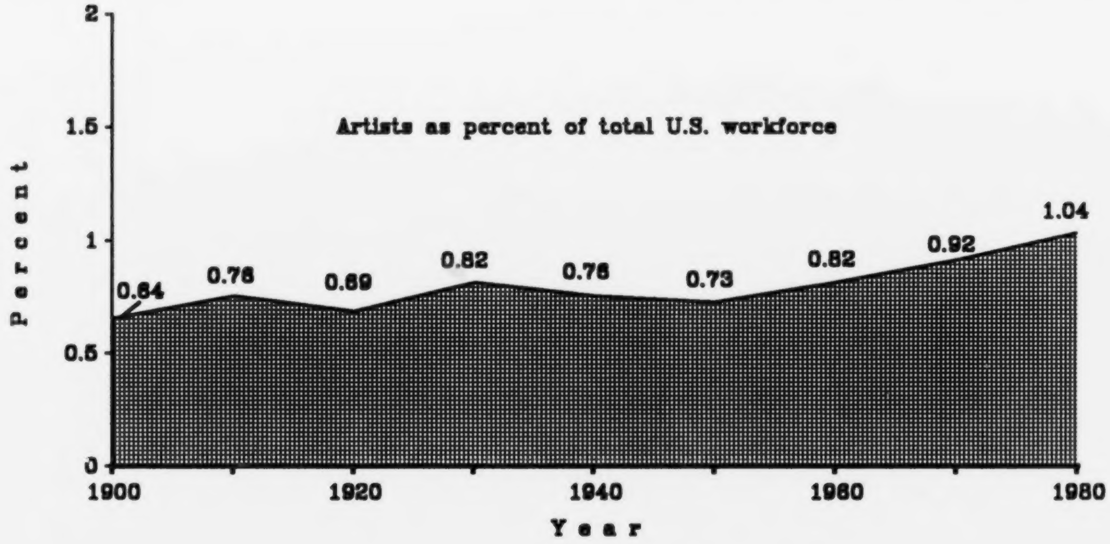
Chart 2-1.
Estimates of total number of artists in workforce: 1900-1986



Note: U.S. Bureau of the Census classification of occupational categories has varied over time. Data must be viewed as best estimates. Data for 1970 have been adjusted to make them comparable with data from 1980 and after. See tables 2-1 to 2-3 for explanation of changes.

Source: U.S. Bureau of the Census, Census of Population and Current Population Survey; See table 2-3 for full citations.

Chart 2-2.
Estimates of artists as a percent of total civilian workforce: 1900–1980



Note: Census Bureau classification of occupations has varied over the period. Data are from the Census Bureau, Decennial Census of Population. Data for 1970 have been revised to make them comparable with 1980 classification. See tables 2–1 to 2–3 for explanation of changes. Data must be viewed as best estimates based on available data.

Source: U.S. Bureau of the Census data; See table 2–3 for full citation.

Table 2-4.
Distribution of artist labor force by occupation: 1970 and 1980

Occupation	1970	1980
	(percent)	
Designers	31.6	31.2
Painters/sculptors/craft artists/printmakers	11.8	14.1
Musicians/composers	13.5	13.0
Architects	7.3	9.9
Photographers	9.2	8.7
Actors/directors	5.4	6.2
Artists n.e.c	7.2	4.6
Announcers	3.5	4.3
Authors	3.8	4.2
Teachers of art, drama, music (higher ed)	5.7	2.6
Dancers	1.0	1.2
All artists	100.0	100.0

n.e.c. - Not elsewhere classified.

Note: 1970 data have been adjusted to reflect 1980 classification.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, table 2, p.7. (Data are from U.S. Bureau of the Census, Census of Population.)

Table 2-5.
Labor force, employment, and unemployment in artist occupations: 1971-1976 (1970 classification)

Occupation	1971	1972	1973	1974	1975	1976
All professional and technical workers........................	11,416,000	11,741,000	12,037,000	12,623,000	13,173,000	13,769,000
Employed.....................	11,085,000	11,459,000	11,777,000	12,338,000	12,748,000	13,329,000
Unemployed..................	331,000	282,000	260,000	285,000	425,000	440,000
Unemployment rate (percent).	2.9	2.4	2.2	2.3	3.2	3.2
All artists..................	697,000	706,000	737,000	786,000	823,000	866,000
Employed.....................	648,000	666,000	706,000	753,000	764,000	807,000
Unemployed..................	49,000	40,000	31,000	33,000	59,000	59,000
Unemployment rate (percent).	7.0	5.7	4.4	4.2	7.2	6.8
Actors........................	19,000	18,000	16,000	19,000	20,000	23,000
Employed.....................	10,000	10,000	9,000	10,000	13,000	16,000
Unemployed..................	9,000	8,000	7,000	9,000	7,000	7,000
Unemployment rate (percent).	47.5	44.0	45.1	47.7	34.8	31.1
Architects....................	70,000	68,000	74,000	73,000	74,000	64,000
Employed.....................	69,000	66,000	73,000	71,000	70,000	63,000
Unemployed..................	1,000	2,000	1,000	2,000	4,000	1,000
Unemployment rate (percent).	1.0	3.3	1.9	2.7	5.4	2.3
Authors......................	33,000	31,000	39,000	47,000	47,000	49,000
Employed.....................	31,000	30,000	38,000	46,000	45,000	48,000
Unemployed..................	2,000	1,000	1,000	1,000	2,000	1,000
Unemployment rate (percent).	6.0	2.5	1.7	2.9	3.6	2.1
Dancers......................	10,000	6,000	10,000	7,000	8,000	7,000
Employed.....................	7,000	5,000	8,000	5,000	6,000	3,000
Unemployed..................	3,000	1,000	2,000	2,000	2,000	4,000
Unemployment rate (percent).	(a)	(a)	(a)	(a)	(a)	(a)
Designers....................	106,000	113,000	125,000	132,000	135,000	147,000
Employed.....................	99,000	110,000	123,000	129,000	125,000	142,000
Unemployed..................	7,000	3,000	2,000	3,000	10,000	5,000
Unemployment rate (percent).	6.2	2.5	1.8	2.3	7.6	3.6
Musicians/composers...........	126,000	130,000	129,000	146,000	151,000	165,000
Employed.....................	116,000	121,000	120,000	140,000	139,000	150,000
Unemployed..................	10,000	9,000	9,000	6,000	12,000	15,000
Unemployment rate (percent).	7.7	6.9	7.2	3.9	7.7	9.1
Painters/sculptors............	130,000	137,000	141,000	154,000	155,000	164,000
Employed.....................	125,000	129,000	136,000	149,000	146,000	153,000
Unemployed..................	5,000	8,000	5,000	5,000	9,000	11,000
Unemployment rate (percent).	3.7	5.9	3.5	3.1	5.9	6.5
Photographers................	81,000	80,000	76,000	79,000	81,000	93,000
Employed.....................	77,000	77,000	75,000	78,000	76,000	87,000
Unemployed..................	4,000	3,000	1,000	1,000	5,000	6,000
Unemployment rate (percent).	4.4	4.1	1.7	1.9	6.5	6.7
Radio-TV announcers...........	28,000	24,000	19,000	21,000	24,000	28,000
Employed.....................	25,000	22,000	18,000	20,000	22,000	26,000
Unemployed..................	3,000	2,000	1,000	1,000	2,000	2,000
Unemployment rate (percent).	9.8	7.3	5.7	6.0	8.7	8.3
Teachers (higher ed.) (b).....	29,000	30,000	34,000	35,000	39,000	41,000
Employed.....................	29,000	30,000	34,000	35,000	38,000	39,000
Unemployed..................	(a)	(a)	(a)	(a)	1,000	2,000
Unemployment rate (percent).	(a)	(a)	(a)	(a)	2.9	4.6
Other artists................	65,000	69,000	74,000	73,000	89,000	85,000
Employed.....................	60,000	66,000	72,000	70,000	84,000	79,000
Unemployed..................	5,000	3,000	2,000	3,000	5,000	6,000
Unemployment rate (percent).	7.4	4.4	2.9	3.5	5.2	6.5

Note: This table presents data from the 1970 artist occupational classification and cannot be directly compared to the data in table 2-7. Unemployment rates are computed based on unrounded estimates of the unemployment and labor force levels.

(a) Data base is too small to provide a meaningful estimate (labor force of 10,000 or less; unemployment level below 500).

(b) Includes higher education teachers of art, drama, and music.

Source: National Endowment for the Arts, Research Division, Artist Employment and Unemployment, 1971-1980, Washington, D.C., Report 16, p. 38. (Data are from U.S. Bureau of the Census, Census of Population.)

Methodological note: The Current Population Survey (CPS) is a nationwide monthly sample of approximately 60,000 households conducted by the Bureau of the Census for the Bureau of Labor Statistics. Based on the responses to this survey, employment in over 400 detailed occupations, including a number of artist occupations, is reported annually. Since the entire sample is asked to respond to the same set of occupational questions, the CPS provides estimates of employment in artist occupations which are directly comparable to those for all other occupations. It must be noted that because the artist population makes up a small portion of the U.S. population only a small number of artists are included in the CPS sample. This limits the statistical reliability, of course. The national census conducted once every ten years includes a much greater number of artists, and, therefore, the statistical reliability is much better for the census years.

Table 2-6.
Labor force, employment, and unemployment in artist occupations: 1977-1982 (1970 classification)

Occupation	1977	1978	1979	1980	1981	1982
All professional and technical workers	14,118,000	14,626,000	15,422,000	16,008,000	16,888,000	17,530,000
Employed	13,692,000	14,245,000	15,049,000	15,613,000	16,419,000	16,951,000
Unemployed	426,000	381,000	373,000	395,000	469,000	579,000
Unemployment rate (percent)	3.0	2.6	2.4	2.5	2.8	3.3
All artists	878,000	934,000	969,000	1,020,000	1,120,000	1,129,000
Employed	828,000	889,000	928,000	978,000	1,062,000	1,055,000
Unemployed	50,000	45,000	41,000	42,000	58,000	74,000
Unemployment rate (percent)	5.7	4.8	4.2	4.1	5.2	6.6
Actors	21,000	30,000	28,000	23,000	34,000	37,000
Employed	13,000	21,000	18,000	15,000	25,000	23,000
Unemployed	8,000	9,000	10,000	8,000	9,000	14,000
Unemployment rate (percent)	38.5	30.5	35.8	35.4	26.9	37.3
Architects	60,000	71,000	85,000	92,000	95,000	98,000
Employed	58,000	69,000	84,000	90,000	93,000	94,000
Unemployed	2,000	2,000	1,000	2,000	2,000	4,000
Unemployment rate (percent)	3.6	2.6	.6	1.7	2.2	4.5
Authors	49,000	54,000	56,000	71,000	74,000	71,000
Employed	47,000	53,000	55,000	70,000	72,000	69,000
Unemployed	2,000	1,000	1,000	1,000	2,000	2,000
Unemployment rate (percent)	3.5	1.4	2.6	1.9	2.2	3.2
Dancers	9,000	9,000	10,000	12,000	16,000	18,000
Employed	8,000	8,000	9,000	10,000	15,000	17,000
Unemployed	1,000	1,000	1,000	2,000	(a)	(a)
Unemployment rate (percent)	(a)	(a)	(a)	14.2	(a)	(a)
Designers	151,000	166,000	184,000	198,000	226,000	233,000
Employed	146,000	161,000	179,000	193,000	218,000	221,000
Unemployed	5,000	5,000	5,000	5,000	8,000	12,000
Unemployment rate (percent)	3.1	3.3	2.6	2.6	3.4	5.2
Musicians/composers	167,000	160,000	154,000	153,000	160,000	160,000
Employed	154,000	149,000	145,000	143,000	145,000	149,000
Unemployed	13,000	11,000	9,000	10,000	15,000	11,000
Unemployment rate (percent)	7.8	6.6	6.1	6.2	9.6	7.2
Painters/sculptors	183,000	191,000	193,000	199,000	220,000	219,000
Employed	177,000	186,000	189,000	195,000	211,000	208,000
Unemployed	6,000	5,000	4,000	4,000	9,000	11,000
Unemployment rate (percent)	3.5	2.7	2.0	2.2	4.0	4.9
Photographers	86,000	97,000	111,000	114,000	106,000	102,000
Employed	81,000	93,000	107,000	111,000	101,000	96,000
Unemployed	5,000	4,000	4,000	3,000	5,000	6,000
Unemployment rate (percent)	5.6	4.2	3.3	2.8	4.6	5.4
Radio-TV announcers	26,000	22,000	19,000	19,000	27,000	26,000
Employed	25,000	21,000	18,000	19,000	25,000	24,000
Unemployed	1,000	1,000	1,000	(a)	2,000	2,000
Unemployment rate (percent)	4.6	4.0	4.2	(a)	5.6	6.7
Teachers (higher ed.) (b)	43,000	45,000	39,000	37,000	46,000	38,000
Employed	41,000	44,000	38,000	36,000	45,000	37,000
Unemployed	2,000	1,000	1,000	1,000	1,000	1,000
Unemployment rate (percent)	5.1	1.8	3.0	2.5	1.9	2.3
Other artists	83,000	89,000	90,000	102,000	116,000	127,000
Employed	78,000	84,000	86,000	96,000	112,000	117,000
Unemployed	5,000	5,000	4,000	6,000	4,000	10,000
Unemployment rate (percent)	6.6	5.9	4.5	6.0	3.4	7.9

Note: This table presents data utilizing the 1970's classification and cannot directly be compared to data in table 2-7. Employed plus unemployed may not equal occupation total due to rounding. Unemployment rates are computed based on unrounded estimates of the unemployment and labor force levels. See table 2-5 for general methodological note on Current Population Survey.

(a) Data base is too small to provide a meaningful estimate (labor force of 10,000 or less; unemployment level below 500).

(b) Art, drama, and music.

Source: (1977-1980) National Endowment for the Arts, Research Division, Artist Employment and Unemployment, 1971-1980, Washington, D.C., Report 16, 1982, p. 38. (1981-1982) National Endowment for the Arts, Research Division, "Artists Employment," Washington, D.C., Note 2, January 24, 1983. (Unpublished data provided by the Bureau of Labor Statistics from the Current Population Survey.)

Table 2-7.
Artist labor force, employment, and unemployment: 1983, 1984, 1985, and 1986 (1980 classification)

Occupation	1983	1984	1985	1986	Change 1983-86	Change 1985-86
Total, all civilian workers	111,550,000	113,544,000	115,462,000	117,834,000	+6,284,000	+2,372,000
Employed	100,834,000	105,005,000	107,150,000	109,597,000	+8,763,000	+2,447,000
Unemployed	10,717,000	8,539,000	8,312,000	8,237,000	-2,480,000	-75,000
Unemployment rate (percent)	9.6	7.5	7.2	7.0	-2.6	-.2
Professional specialty occupation	13,219,000	13,629,000	13,946,000	14,228,000	+1,009,000	+282,000
Employed	12,820,000	13,286,000	13,630,000	13,911,000	+1,091,000	+281,000
Unemployed	399,000	343,000	316,000	317,000	-82,000	+1,000
Unemployment rate (percent)	3.0	2.5	2.3	2.2	-.8	-.1
All artists	1,301,000	1,418,000	1,482,000	1,500,000	+199,000	+18,000
Employed	1,223,000	1,351,000	1,411,000	1,439,000	+216,000	+28,000
Unemployed	78,000	67,000	71,000	61,000	-17,000	-10,000
Unemployment rate (percent)	6.0	4.7	5.0	4.1	-1.9	-.9
Actors and directors	71,000	78,000	91,000	93,000	+23,000	+2,000
Employed	60,000	68,000	77,000	86,000	+26,000	+9,000
Unemployed	11,000	10,000	14,000	7,000	-4,000	-7,000
Unemployment rate (percent)	15.7	13.3	15.4	7.7	-8.0	-7.7
Announcers	41,000	59,000	54,000	58,000	+17,000	+4,000
Employed	38,000	55,000	51,000	55,000	+17,000	+4,000
Unemployed	3,000	4,000	3,000	3,000	0	0
Unemployment rate (percent)	6.7	6.2	5.3	5.9	-.8	+.6
Architects	108,000	109,000	133,000	135,000	+27,000	+2,000
Employed	103,000	107,000	130,000	132,000	+29,000	+2,000
Unemployed	5,000	2,000	3,000	3,000	-2,000	0
Unemployment rate (percent)	4.3	1.8	2.2	1.9	-2.4	-.3
Authors	64,000	72,000	71,000	77,000	+13,000	+6,000
Employed	62,000	71,000	70,000	75,000	+13,000	+5,000
Unemployed	2,000	1,000	1,000	2,000	0	+1,000
Unemployment rate (percent)	2.5	1.4	1.4	2.6	+.1	+1.2
Dancers	12,000	14,000	17,000	18,000	+6,000	+1,000
Employed	10,000	12,000	15,000	15,000	+5,000	0
Unemployed	(a)	(a)	(a)	(a)	(a)	(a)
Unemployment rate (percent)	(a)	(a)	(a)	(a)	(a)	(a)
Designers	415,000	466,000	504,000	504,000	+89,000	0
Employed	393,000	448,000	484,000	484,000	+91,000	0
Unemployed	22,000	18,000	20,000	20,000	-2,000	0
Unemployment rate (percent)	5.2	3.9	3.9	4.0	-1.2	+.1
Musicians/composers	170,000	174,000	163,000	171,000	+1,000	+8,000
Employed	155,000	161,000	152,000	164,000	+9.000	+12,000
Unemployed	15,000	13,000	11,000	7,000	-8,000	-4,000
Unemployment rate (percent)	8.6	7.3	6.5	3.9	-4.7	-2.6
Painters/sculptors/craft artists/and artist printmakers	192,000	220,000	207,000	194,000	+2,000	-13,000
Employed	186,000	212,000	200,000	189,000	+3,000	-11,000
Unemployed	6,000	8,000	7,000	5,000	-1,000	-2,000
Unemployment rate (percent)	3.3	3.5	3.2	2.7	-.6	-.5
Photographers	119,000	128,000	134,000	131,000	+12,000	-3,000
Employed	113,000	123,000	129,000	127,000	+14,000	-2,000
Unemployed	6,000	5,000	5,000	4,000	-2,000	-1,000
Unemployment rate (percent)	5.0	3.9	3.5	2.7	-2.3	-.8
Teachers of art, drama, and music (higher ed.)	43,000	41,000	42,000	43,000	0	+1,000
Employed	42,000	40,000	41,000	42,000	0	+1,000
Unemployed	1,000	1,000	1,000	1,000	0	0
Unemployment rate (percent)	2.2	2.4	2.4	1.9	-.3	-.5
Other artists (b)	66,000	57,000	66,000	76,000	+10.000	+10,000
Employed	61,000	54,000	62,000	70,000	+9.000	+8,000
Unemployed	5,000	3,000	4,000	6,000	+1,000	+2,000
Unemployment rate (percent)	7.1	5.8	5.6	7.8	+.7	+2.2

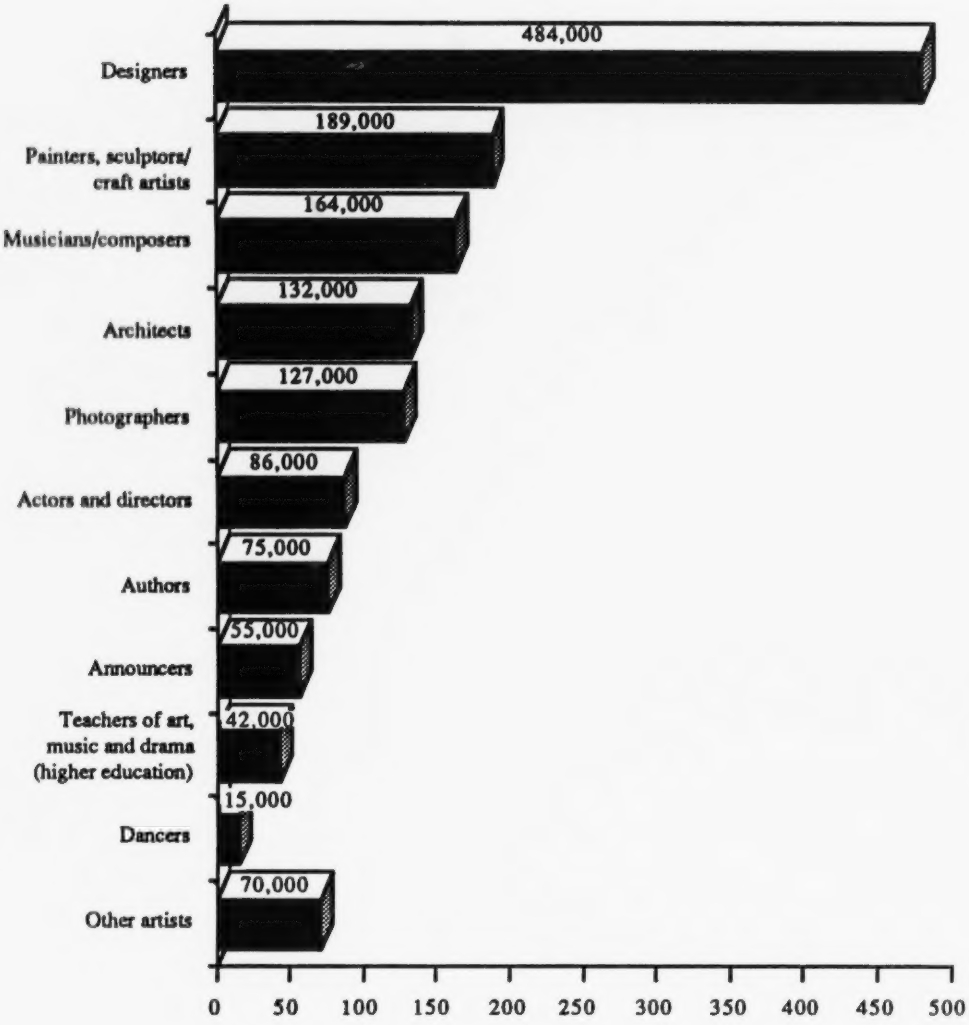
Note: Data in this table reflect the 1980 revision of occupational categories and are not directly comparable with data in tables 2-5 and 2-6. All the unemployment rates shown in the table (with the exception of the rates for All Artists) were calculated by the Bureau of Labor Statistics using unrounded data. Therefore, calculating unemployment rates using the rounded levels for unemployed and labor force shown in the table may yield slightly different rates. See table 2-5 for methodological note on Current Population Survey.

(a) Data base is too small for estimate.

(b) Not elsewhere classified.

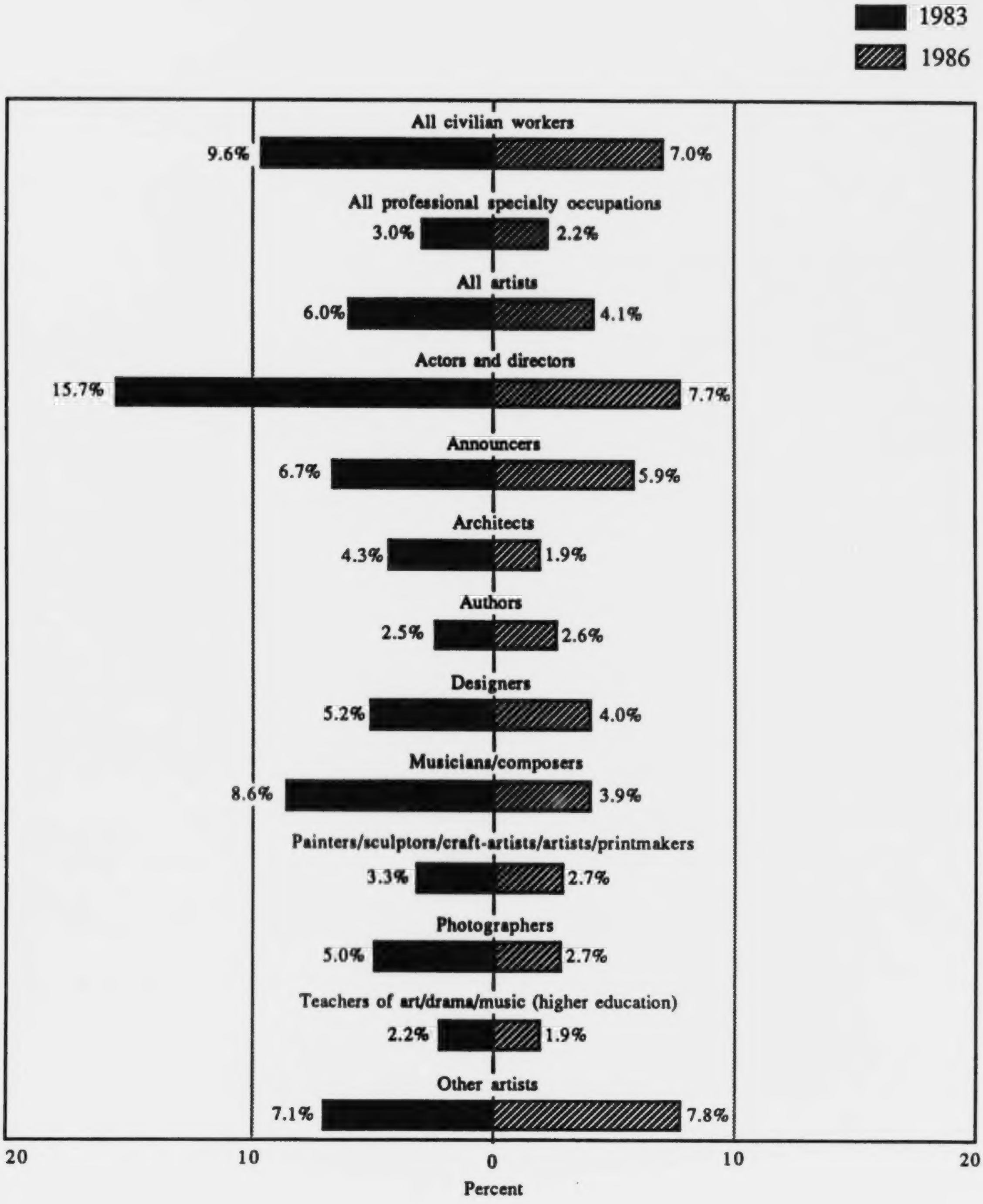
Source: National Endowment for the Arts, Research Division, "Artist Employment in 1986," Washington, D.C., Note 22, March 1987. (Data provided by U.S. Department of Labor, Bureau of Labor Statistics, Current Population Survey, unpublished data.)

Chart 2-3.
Total number of artists in the workforce by art form: 1986



Source: National Endowment for the Arts, Research Division (Data are from Current Population Survey.) See table 2-7 for full citation.

Chart 2-4.
Unemployment rate of U.S. civilian workers and of artist labor force as measured by the Current Population Survey: 1983 and 1986



Source: National Endowment for the Arts, Research Division (Data are from Current Population Survey.) See table 2-7 for full citation.

Table 2-8.
Urban and rural location of artists by discipline: 1980

Occupation	Percent urban	Percent rural
Dancers	96	4
Actors/directors	92	8
Musicians/composers	89	11
Architects	87	13
Authors	87	13
Photographers	86	14
Painters	85	15
Teachers (higher ed)	85	15
Designers	84	16
Announcers	83	17
Artists n.e.c	80	20
All artists	86	14
Professional specialty occupations	81	19
Total U.S. labor force	75	25

n.e.c. - Not elsewhere classified.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, table 3, p. 41. (Data are from U.S. Bureau of the Census, Census of Population.)

Table 2-9.
State distribution of all artists: 1970-1980

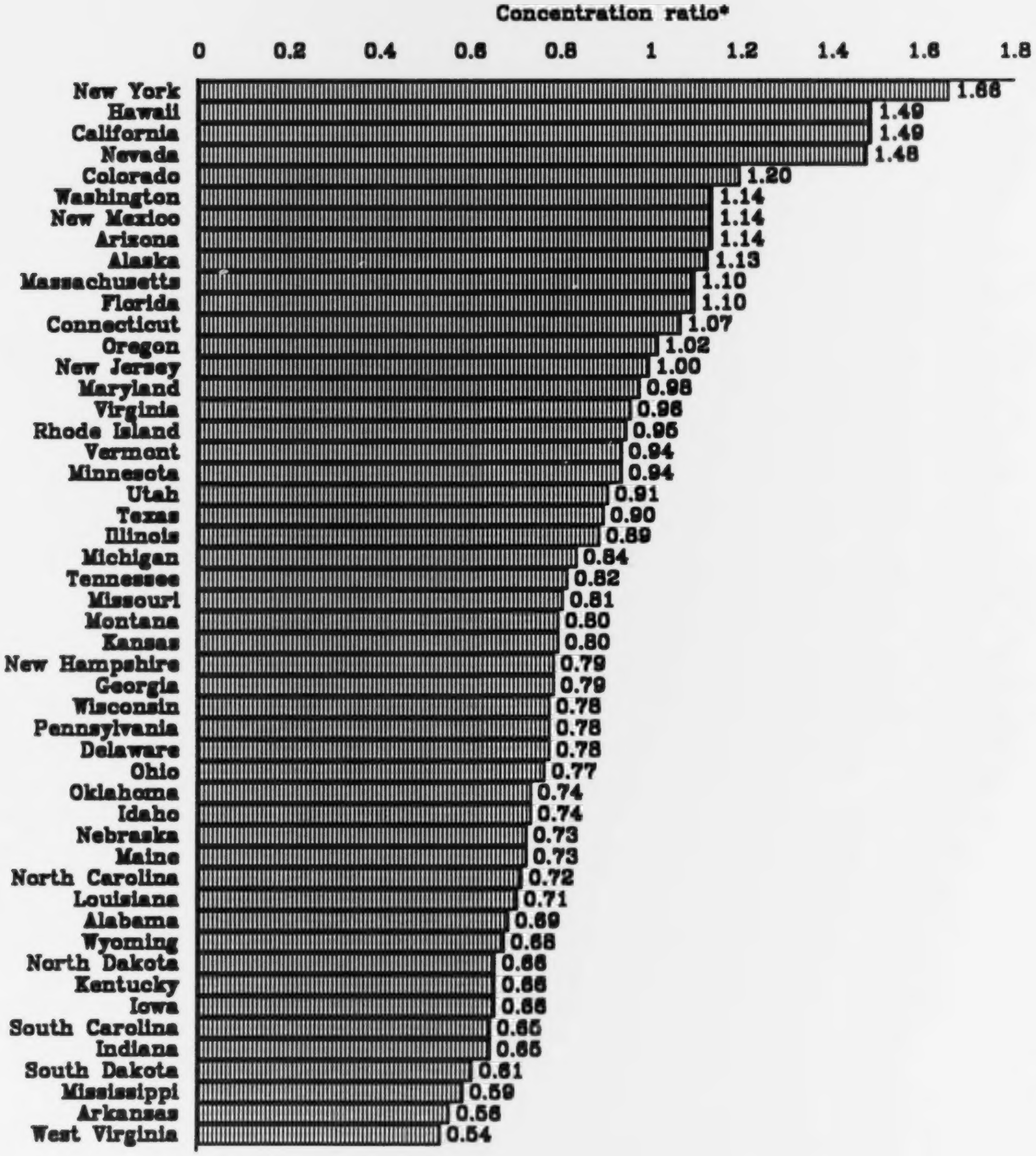
State	1970 Rank	Number of artists	Concentration ratio*	1980 Rank	Number of artists	Concentration ratio*
California	1	108,437	1.48	1	176,321	1.49
New York	2	107,916	1.58	2	138,424	1.66
Texas	5	34,969	.88	3	61,802	.90
Illinois	3	41,211	.97	4	50,467	.89
Florida	9	24,960	1.07	5	48,302	1.10
Pennsylvania	4	35,137	.81	6	43,363	.78
Ohio	6	32,378	.83	7	39,768	.77
Michigan	7	29,660	.93	8	36,888	.84
New Jersey	8	28,686	1.05	9	36,510	1.00
Massachusetts	10	23,499	1.07	10	32,223	1.10
Virginia	12	15,253	.94	11	24,775	.96
Washington	19	12,553	1.02	12	22,974	1.14
Maryland	11	17,135	1.17	13	20,990	.98
North Carolina	18	12,640	.67	14	20,561	.72
Georgia	20	11,776	.71	15	20,330	.79
Minnesota	16	12,967	.92	16	19,512	.94
Missouri	13	14,199	.84	17	18,951	.81
Wisconsin	15	13,320	.82	18	18,429	.78
Colorado	22	8,838	1.11	19	17,930	1.20
Tennessee	21	10,607	.76	20	17,714	.82
Indiana	17	12,941	.67	21	17,439	.65
Connecticut	14	13,404	1.12	22	17,211	1.07
Arizona	30	6,597	1.12	23	14,023	1.14
Oregon	26	6,978	.91	24	13,157	1.02
Louisiana	23	8,019	.71	25	12,825	.71
Alabama	24	7,965	.69	26	11,779	.69
Kentucky	29	6,863	.65	27	10,446	.66
Oklahoma	28	6,884	.77	28	10,308	.74
South Carolina	31	5,209	.57	29	9,526	.65
Iowa	27	6,917	.67	30	9,395	.66
Kansas	25	7,031	.86	31	9,377	.80
Hawaii	34	3,667	1.35	32	6,753	1.49
Nevada	40	3,078	1.60	33	6,507	1.48
New Mexico	36	3,553	1.13	34	6,505	1.14
Mississippi	33	3,826	.55	35	6,155	.59
Utah	35	3,659	1.00	36	5,858	.91
Nebraska	32	4,068	.75	37	5,666	.73
Arkansas	37	3,344	.53	38	5,468	.56
Rhode Island	38	3,124	.87	39	4,527	.95
West Virginia	39	3,091	.58	40	4,223	.54
Maine	42	2,171	.62	41	3,790	.73
New Hampshire	41	2,474	.88	42	3,751	.79
Idaho	44	1,844	.74	43	3,207	.74
Montana	43	1,857	.77	44	2,966	.80
Vermont	46	1,600	.99	45	2,366	.94
Delaware	45	1,681	.83	46	2,288	.78
Alaska	50	710	.79	47	2,148	1.13
South Dakota	47	1,435	.63	48	1,974	.61
North Dakota	48	1,155	.59	49	1,972	.66
Wyoming	49	844	.71	50	1,602	.68

Notes: States are in order of rank of number of artists in 1980.

*Concentration ratio: Proportion of all artists in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

Source: National Endowment for the Arts, Research Divison, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, Figure I, p. 13. (Data are from U.S. Bureau of the Census, Census of Population.)

Chart 2-5.
State by State concentration ratios of all artists: 1980



* Concentration ratio is the proportion of artists in the State labor force compared with the national proportion. A ratio of 1.00 would mean the State concentration was identical to the national average.

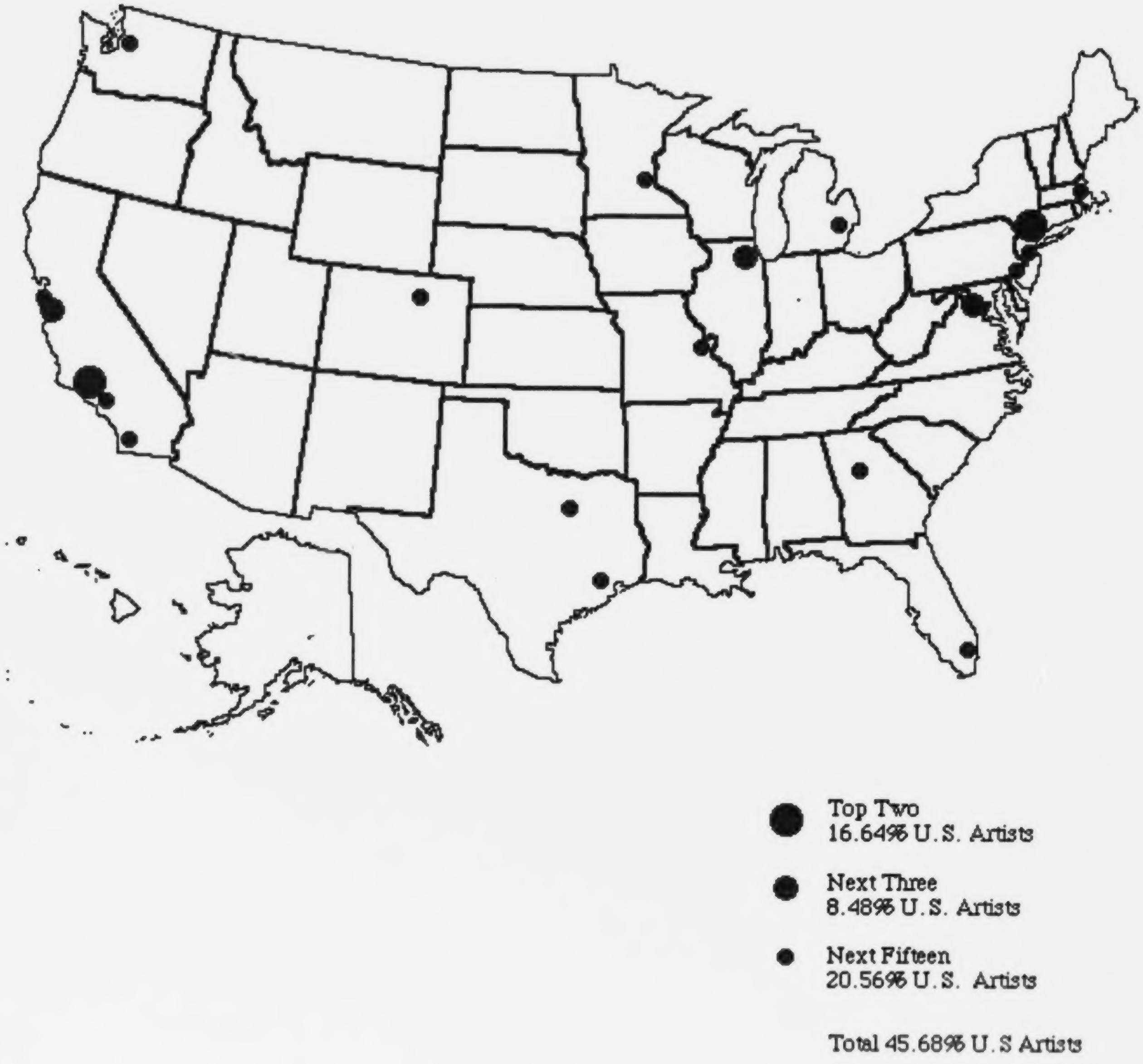
Source: National Endowment for the Arts, Research Division, Report 19. Data are from Current Population Survey. See table 2-9 for full citation.

Table 2-10.
Artists in the largest metropolitan areas: 1980

Ranked by						Artists as percent of SMSA			Women as percent of SMSA		
Artists	Managers and profes-sionals	Civilian labor force	Metropolitan area (SMSA)	Number of artists	Percent of all U.S. artists	Managers and profes-sionals	Civilian labor force	Women artists	Artists	Managers and profes-sionals	Civilian labor force
						(percent)			(percent)		
1	1	1	New York, NY-NJ...........................	102,954	9.48	9.30	2.45	38,959	37.8	41.3	44.9
2	2	2	Los Angeles/Long Beach, CA................	77,768	7.16	8.82	2.10	25,638	33.0	39.3	42.9
3	3	3	Chicago, IL...............................	37,536	3.46	4.67	1.08	12,964	34.5	39.8	43.2
4	6	6	San Francisco, CA.........................	29,570	2.72	6.46	1.75	11,015	37.3	40.7	44.3
5	4	7	Washington, DC-MD-VA......................	24,979	2.30	4.53	1.56	9,728	38.9	41.6	47.0
6	5	4	Philadelphia, PA-NJ.......................	22,834	2.10	4.55	1.06	7,761	34.0	39.1	42.9
7	8	10	Boston, MA................................	20,839	1.92	5.10	1.49	7,463	35.8	41.1	45.3
8	7	5	Detroit, MI...............................	19,942	1.84	4.87	.99	5,804	29.1	38.3	41.2
9	10	8	Dallas/Fort Worth, TX.....................	18,618	1.71	5.26	1.21	7,161	38.5	38.4	43.3
10	11	11	Nassau/Suffolk, NY........................	16,561	1.53	4.95	1.35	5,378	32.5	34.5	41.0
11	9	9	Houston, TX...............................	16,050	1.48	4.49	1.07	6,135	38.2	38.3	40.5
12	12	15	Anaheim/Santa Ana/Garden Grove, CA.......	14,704	1.35	5.13	1.45	5,469	37.2	35.7	42.3
13	13	12	Minneapolis/St. Paul, MN-WI..............	14,219	1.31	5.08	1.27	4,844	34.1	38.7	44.6
14	19	21	Seattle/Everett, WA......................	13,301	1.23	6.09	1.59	4,964	37.3	37.4	42.5
15	21	22	San Diego, CA.............................	11,969	1.10	5.90	1.47	4,473	37.4	40.4	43.6
16	15	16	Atlanta, GA...............................	11,805	1.09	4.75	1.16	4,609	39.0	41.5	44.6
17	18	20	Denver/Boulder, CO........................	11,749	1.08	5.03	1.37	4,489	38.2	38.8	43.3
18	24	23	Miami, FL.................................	10,713	.99	6.06	1.37	3,816	35.6	40.0	45.3
19	17	13	St. Louis, MO-IL..........................	10,035	.92	4.22	.91	3,777	37.6	40.8	43.4
20	14	18	Newark, NJ................................	9,834	.91	3.86	1.02	3,594	36.5	37.6	43.9
21	16	14	Baltimore, MD.............................	9,752	.90	3.97	.94	3,556	36.5	41.4	43.9
22	25	24	Phoenix, AZ...............................	8,777	.81	5.16	1.25	3,033	34.6	39.3	42.2
23	22	19	Cleveland, OH.............................	8,754	.81	4.39	.97	3,040	34.7	38.9	42.5
24	23	26	San Jose, CA..............................	8,461	.78	4.36	1.22	3,318	39.2	35.8	43.4
25	20	17	Pittsburgh, PA............................	8,444	.78	3.94	.83	3,197	37.9	34.5	40.0
26	28	31	Portland, OR-WA...........................	7,748	.71	5.30	1.25	2,928	37.8	40.1	42.7
27	26	27	Kansas City, MO-KS........................	7,156	.66	4.68	1.07	3,057	42.7	42.1	44.0
28	29	30	Tampa/St. Petersburg, FL..................	7,053	.65	4.99	1.09	2,738	38.8	41.5	44.5
29	27	25	Milwaukee, WI.............................	6,913	.64	4.64	.99	2,533	36.6	39.1	43.6
30	30	29	Cincinnati, OH-IN-KY......................	6,605	.61	4.72	1.02	2,300	34.8	39.4	42.2
31	38	38	Ft. Lauderdale/Hollywood, FL..............	6,071	.56	5.72	1.33	2,080	34.3	39.0	43.3
32	41	43	Nashville, Davidson, TN...................	5,655	.52	6.02	1.35	1,754	31.0	42.5	44.1
33	50	52	Honolulu, HI..............................	5,618	.52	6.86	1.65	2,151	38.3	43.1	46.7
34	35	36	Sacramento, CA............................	5,468	.50	4.73	1.14	2,146	39.2	41.2	43.8
35	32	34	Columbus, OH..............................	5,400	.50	4.21	1.01	1,981	36.7	39.9	43.7
36	31	28	Riverside/San Bernadino/Ontario, CA......	5,173	.48	3.89	.79	1,947	37.6	41.1	41.3
37	33	35	New Orleans, LA...........................	5,056	.47	4.24	.96	1,842	36.4	41.0	41.7
38	34	32	Indianapolis, IN..........................	4,761	.44	3.99	.83	1,837	38.6	40.1	43.6
39	43	40	San Antonio, TX...........................	4,684	.43	5.02	1.07	1,800	38.4	42.5	43.3
40	37	37	Rochester, NY.............................	4,673	.43	4.30	1.00	1,689	36.1	39.6	43.3
41	53	54	Orlando, FL...............................	4,659	.43	6.09	1.40	1,757	37.7	39.3	44.2
42	55	69	Austin, TX................................	4,413	.41	5.92	1.63	1,710	38.7	41.9	44.8
43	87	75	Las Vegas, NV.............................	4,373	.40	9.69	1.82	1,657	37.9	41.4	43.3
44	40	44	Salt Lake City/Ogden, UT..................	4,267	.39	4.30	1.02	1,513	35.5	35.7	40.8
45	45	39	Providence/Warwick/Pawtucket, RI-MA......	4,261	.39	4.71	.94	1,189	27.9	39.0	44.9
46	36	33	Buffalo, NY...............................	4,132	.38	3.57	.72	1,511	36.6	40.8	42.1
47	46	41	Louisville, KY............................	4,087	.38	4.72	.96	1,598	39.1	42.2	43.0
48	49	42	Greensboro/Winston-Salem/High Point, NC..	4,037	.37	4.92	.95	1,667	41.3	43.5	45.5
49	48	45	Memphis, TN-AK-MS.........................	3,997	.37	4.78	.99	1,500	37.5	44.2	44.7
50	42	46	Oklahoma City, OK.........................	3,955	.36	4.21	.98	1,614	40.8	40.0	43.4
51	61	53	Charlotte/Gastonia, NC....................	3,804	.35	5.46	1.14	1,472	38.7	41.2	45.3
52	44	50	Albany/Schenectady/Troy, NY...............	3,637	.33	3.98	0.98	1,108	30.5	39.1	43.7
53	67	77	Tucson, AZ................................	3,512	.32	5.85	1.49	1,337	38.1	41.8	42.5
54	47	46	Dayton, OH................................	3,499	.32	4.08	.91	1,388	39.7	39.7	42.8
55	39	48	Hartford, CT..............................	3,485	.32	3.45	.93	1,264	36.3	39.3	44.5
56	51	49	Birmingham, AL............................	3,442	.32	4.35	.92	1,411	41.0	43.1	42.7
57	68	72	West Palm Beach/Boca Raton, FL............	3,302	.30	5.65	1.32	1,233	37.3	39.9	43.2
58	52	66	Raleigh/Durham, NC........................	3,228	.30	4.13	1.17	1,251	38.8	43.1	47.7
59	56	55	Tulsa, OK.................................	3,093	.28	4.18	.93	1,182	38.2	38.0	41.7
60	59	57	Norfolk/Virginia Beach/Portsmouth, VA-NC.	3,087	.28	4.36	.95	1,238	40.1	45.9	45.3
			Total 60 SMSAs............................	704,472	64.89	5.51	1.34	255,568	36.3	39.8	43.3
			Total U.S.................................	1,085,693	100.00	4.79	1.04	411,066	37.9	40.9	42.6

Source: National Endowment for the Arts, Research Division, "Artists in The Large Metropolitan Areas," Washington, D.C., Note 5, September 5, 1983. (Data are from U.S. Bureau of the Census, Census of Population.)

Chart 2-6.
Twenty metropolitan areas with largest numbers of artists: 1980


● Top Two
16.64% U.S. Artists
● Next Three
8.48% U.S. Artists
● Next Fifteen
20.56% U.S. Artists
Total 45.68% U.S Artists

Source: National Endowment for the Arts, Research Division; See table 2-10 for full citation.

Table 2-11.
Artist labor force by occupation and sex: 1970 and 1980

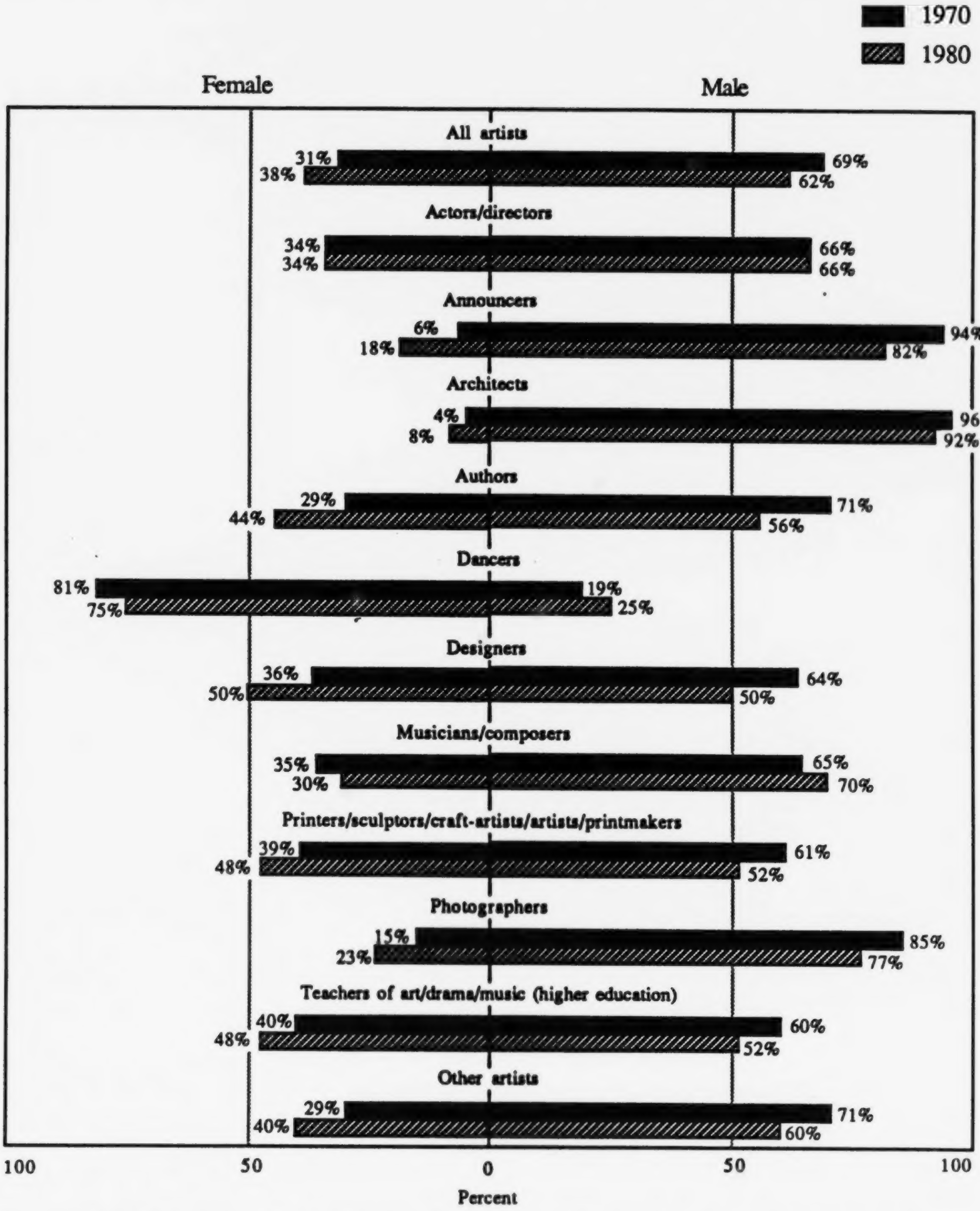
	Total			Men			Women			Women as a proportion of the total labor force		
Occupation	1970	1980	Percent change	1970	1980	Percent change	1970	1980	Percent change	Percent 1970	Percent 1980	Percent change
Actors/directors	40,201	67,180	67	26,339	44,049	67	13,862	23,131	67	34	34	0
Announcers	25,942	46,986	81	24,291	38,392	58	1,651	8,594	421	6	18	12
Architects	53,670	107,693	101	51,534	98,743	92	2,136	8,950	319	4	8	4
Art/drama/music teachers (higher education)	42,000	28,385	-32	25,310	14,718	-42	16,690	13,667	-18	40	48	8
Authors	27,752	45,748	65	19,578	25,409	30	8,174	20,339	149	29	44	15
Dancers	7,404	13,194	78	1,381	3,350	143	6,023	9,844	63	81	75	-6
Designers	232,890	338,374	45	148,572	169,604	14	84,318	168,770	100	36	50	14
Musicians/composers	99,533	140,556	41	64,767	99,065	53	34,766	41,491	19	35	30	-5
Painters/sculptors/craft-artists/artists/printmakers	86,849	153,162	76	52,827	79,445	50	34,022	73,717	117	39	48	9
Photographers	67,588	94,762	40	57,597	72,496	26	9,991	22,266	123	15	23	8
Artists/performers/related workers n.e.c.	53,131	49,653	-9	37,742	29,356	-22	15,389	20,297	32	29	40	11
All artists	736,960	1,085,693	47	509,938	674,627	32	227,022	411,066	81	31	38	7

n.e.c. - Not elsewhere classified.

Note: 1970 data have been adjusted to reflect 1980 classification.

Source: National Endowment for the Arts, Research Division, "Changing Proportions of Men and Women in the Artist Occupations 1970-1980," Washington, D.C., Note 9, March 1986. (Data are from U.S. Bureau of the Census, Census of Population.)

Chart 2-7.
Percent distribution of artist labor force by sex by occupational category: 1970 and 1980



Source: National Endowment for the Arts, Research Division. Note 9 (Data are from Current Population Survey.) See table 2-11 for full citation.

Table 2-12.
Artist median earnings by occupation and sex: 1969 and 1979

Occupation	Total 1979	Total 1969	Total Percent change	Men 1979	Men 1969	Men Percent change	Women 1979	Women 1969	Women Percent change
Actors/directors (a)............	$12,564	$ 5,936	NA	$14,397	$ 6,816	NA	$ 9,396	$5,021	NA
Announcers......................	8,144	7,067	15	8,639	6,974	24	6,377	2,963	115
Architects......................	19,220	12,800	50	20,123	13,188	53	10,859	6,995	55
Art/drama/music teachers (postsecondary)...............	11,787	9,140	29	16,901	10,735	57	6,906	5,242	32
Authors.........................	6,956	8,875	-22	10,337	10,823	-4	4,625	5,451	-15
Dancers.........................	5,404	3,332	62	7,576	4,421	71	4,976	3,469	43
Designers (a)...................	10,656	10,100	NA	16,979	11,155	NA	6,232	5,461	NA
Musicians/composers.............	5,561	2,958	88	7,074	4,668	52	3,186	1,395	128
Painters/sculptors/craft-artists/artist/printmakers (a)...	8,576	6,996	NA	12,091	9,454	NA	5,773	3,946	NA
Photographers...................	10,085	7,774	30	12,116	8,551	42	5,217	3,655	43
Artists/performers/related workers, n.e.c. (a)...........	7,218	7,735	NA	9,521	9,350	NA	4,745	4,490	NA
All artists.....................	9,803	7,880	24	13,455	9,540	41	5,713	3,373	69
Professional/technical workers (b)..................	15,206	8,312	83	19,189	10,516	82	10,581	5,244	102

NA - Not applicable

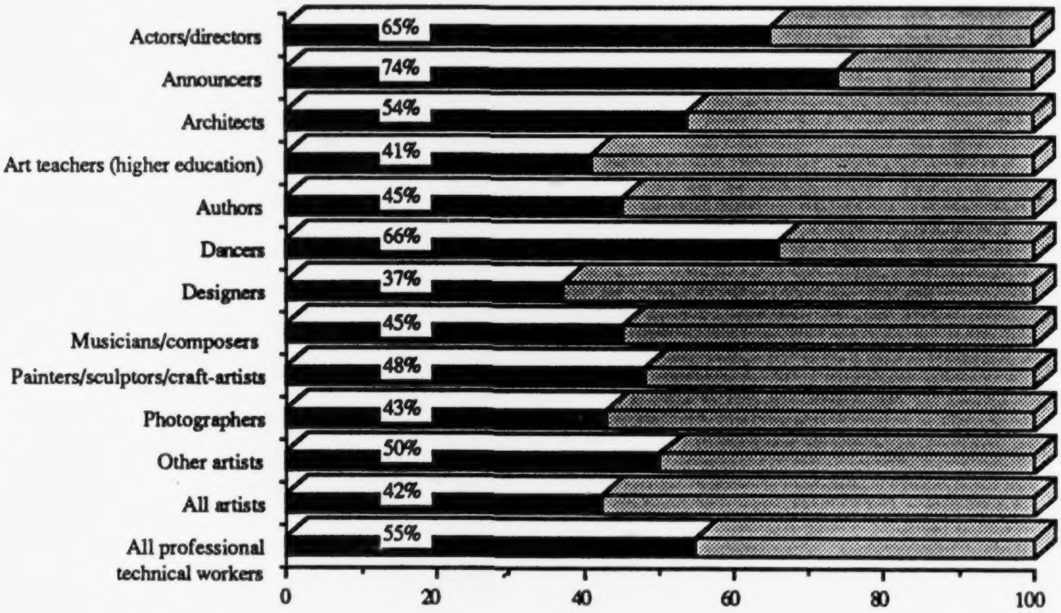
n.e.c. - Not elsewhere classified.

(a) These artist occupations had large definitional changes for the 1980 Census, and data from the 1970 Census are not comparable.

(b) These estimates were derived from the Current Population Survey (Bureau of the Census, Current Population Reports, Series P-60, No. 75 and 129) instead of the decennial Censuses because the occupational revisions to the 1980 Census eliminated the category of "Professional/Technical Workers."

Source: National Endowment for the Arts, Research Division, "Artists Real Earnings Decline 37 Percent in the 1970s," Washington, D.C., Note 10, March 1985.

Chart 2-8.
Median earnings for women as a percent of median earnings for men by artist occupation groups: 1979



Source: National Endowment for the Arts, Research Division, Note 10 (Data are from Current Population Survey.) Percents calculated based on information in table 2-12; See table 2-12 for full citation.

Table 2-13.
Inflation adjusted artist median earnings by occupation and sex: 1969 and 1979

	Total			Men			Women		
Occupation	1979	1969	Percent change	1979	1969	Percent change	1979	1969	Percent change
Actors/directors (a)............	$ 6,345	$ 5,936	NA	$ 7,271	$ 6,816	NA	$ 4,745	$5,021	NA
Announcers.......................	4,113	7,067	-42	4,363	6,974	-37	3,221	2,963	9
Architects.......................	9,707	12,800	-24	10,163	13,188	-23	5,484	6,995	-22
Art/drama/music teachers (postsecondary)...............	5,953	9,140	-35	8,536	10,735	-20	3,488	5,242	-33
Authors..........................	3,513	8,875	-60	5,221	10,823	-52	2,336	5,451	-57
Dancers..........................	2,729	3,332	-18	3,826	4,421	-13	2,513	3,469	-27
Designers (a)....................	5,382	10,100	NA	8,575	11,155	NA	3,147	5,461	NA
Musicians/composers.............	2,809	2,958	- 5	3,573	4,668	-23	1,609	1,395	15
Painters/sculptors/craft-artists/artist/printmakers (a)...	4,331	6,996	NA	6,107	9,454	NA	2,916	3,946	NA
Photographers....................	5,093	7,774	-34	6,119	8,551	-28	2,635	3,655	-28
Artists/performers/related workers, n.e.c. (a)...........	3,645	7,735	NA	4,809	9,350	NA	2,396	4,490	NA
All artists......................	4,951	7,880	-37	6,795	9,540	-29	2,885	3,373	-14
Professional/technical workers (b)...................	7,680	8,312	- 8	9,691	10,516	- 8	5,344	5,244	2

NA - Not applicable

n.e.c. - Not elsewhere classified.

Note: Consumer Price Index (1969=100).

(a) These artist occupations had large definitional changes for the 1980 Census, and data from the 1970 Census are not comparable.

(b) These estimates were derived from the Current Population Survey (Bureau of the Census, Current Population Reports, Series P-60, No. 75 and 129) instead of the decennial Censuses because the occupational revisions to the 1980 Census eliminated the category of "Professional/Technical Workers."

Source: National Endowment for the Arts, Research Division, "Artists Real Earnings Decline 37 Percent in the 1970s," Washington, D.C., Note 10, March 1985.

Table 2-14.
Artists by occupation and race/ethnicity: 1980 (continued on next page)

Occupation	Total	White	Total minority	Black	Hispanic	Native American	American Asian	Other
Civilian labor force								
Number	104,449,817	85,677,198	18,772,619	10,437,225	5,992,723	546,457	1,696,420	99,794
Percent	100.0	82.0	17.9	9.9	5.7	0.5	1.6	0.0
Total managerial and professional specialty								
Number	22,653,658	2,015,742	2,637,916	1,361,706	690,320	82,730	481,654	21,506
Percent	100.0	88.3	11.6	6.0	3.0	0.3	2.1	0.0
Total artists								
Number	1,085,693	969,396	116,297	46,314	41,840	4,300	22,554	1,289
Percent	100.0	89.2	10.7	4.2	3.8	0.3	2.0	0.1
Actors and directors								
Number	67,180	59,934	7,246	3,840	2,243	267	850	46
Percent	100.0	89.2	10.7	5.7	3.3	0.3	1.2	0.0
Architects								
Number	107,693	95,899	11,794	2,946	4,353	208	4,164	123
Percent	100.0	89.0	10.9	2.7	4.0	0.1	3.8	0.1
Authors (a)								
Number	45,748	42,903	2,845	1,208	947	149	442	99
Percent	100.0	93.7	6.2	2.6	2.0	0.3	0.9	0.2
Dancers (a)								
Number	13,194	10,565	2,629	1,134	787	102	588	18
Percent	100.0	80.0	19.9	8.5	5.9	0.7	4.4	0.1
Designers								
Number	338,374	305,261	33,113	10,762	13,218	814	8,036	283
Percent	100.0	90.2	9.7	3.1	3.9	0.2	2.3	0.0
Musicians and composers (a)								
Number	140,556	122,434	18,122	9,099	6,192	638	2,021	172
Percent	100.0	90.2	9.7	3.1	3.6	0.6	2.1	0.1
Painters, sculptors, craft-artists, and artist printmakers								
Number	153,162	138,168	14,994	4,790	5,625	1,068	3,326	185
Percent	100.0	90.2	9.7	3.1	3.6	0.6	2.1	0.1

(a) Indicates 100 percent match to 1970.

Table 2-14.
Artists by occupation and race/ethnicity: 1980 (continued from previous page)

Occupation	Total	White	Total minority	Black	Hispanic	Native American	American Asian	Other
Photographers (b)								
Number	94,762	84,189	10,573	4,784	3,750	346	1,578	115
Percent	100.0	88.8	11.1	5.0	3.9	0.3	1.6	0.1
Announcers (b)								
Number	46,986	40,479	6,507	3,805	2,019	244	345	94
Percent	100.0	86.1	13.8	8.0	4.2	0.5	0.7	0.2
Teachers of art, drama, and music (b)								
Number	28,385	25,906	2,479	1,446	480	118	407	28
Percent	100.0	91.2	8.7	5.0	1.6	0.4	1.4	0.0
Artists, performers, and related workers, n.e.c.								
Number	49,653	43,658	5,995	2,500	2,226	346	797	126
Percent	100.0	87.9	12.0	5.0	4.4	0.6	1.6	0.2

n.e.c. - Not elsewhere classified.

(b) Indicates 90 to 99 percent match to 1970.

Source: National Endowment for the Arts, Research Division; (Data are from U.S. Bureau of the Census, Decennial tapes: Dual-Comm Inc., 1983).

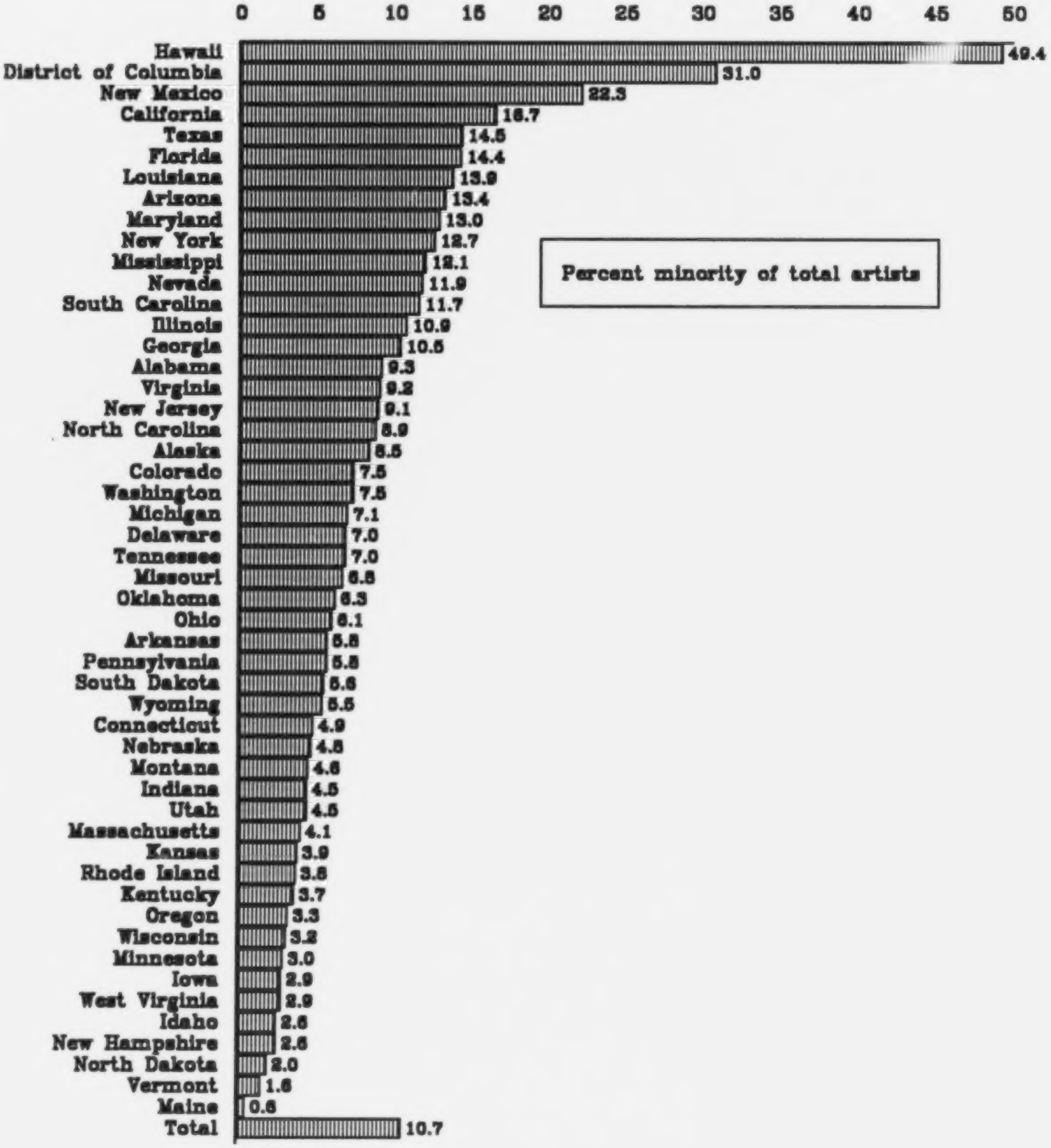
Table 2-15.
Minorities in the artist labor force by State: 1980

								Proportion of minorities	
State	Total number of artists	Black artists		Hispanic artists		Other minority artists		Artists	All managerial and professional occupations
			(percent)		(percent)		(percent)	(percent)	(percent)
California.............	176,321	6,004	3.4	13,279	7.5	10,084	5.7	16.7	18.1
New York...............	138,424	7,981	5.8	6,051	4.4	3,521	2.5	12.7	14.0
Texas..................	61,802	2,113	3.4	6,007	9.7	841	1.4	14.5	16.2
Illinois...............	50,467	2,729	5.4	1,438	2.8	1,358	2.7	10.9	12.5
Florida................	48,302	1,887	3.9	4,603	9.5	467	1.0	14.4	15.5
Pennsylvania...........	43,363	1,598	3.7	444	1.0	478	1.1	5.8	6.8
Ohio...................	39,768	1,841	4.6	257	0.6	326	0.8	6.1	7.4
Michigan...............	36,888	1,857	5.0	346	0.9	430	1.2	7.1	9.5
New Jersey.............	36,510	1,577	4.3	1,058	2.9	697	1.9	9.1	11.8
Massachusetts..........	32,223	563	1.7	362	1.1	381	1.2	4.1	4.8
Virginia...............	24,775	1,357	5.5	364	1.5	569	2.3	9.2	11.3
Washington.............	22,974	460	2.0	313	1.4	941	4.1	7.5	6.7
Maryland...............	20,990	1,900	9.1	386	1.8	438	2.1	13.0	17.7
North Carolina.........	20,561	1,403	6.8	224	1.1	213	1.0	8.9	12.0
Georgia................	20,330	1,749	8.6	186	0.9	201	1.0	10.5	14.6
Minnesota..............	19,512	203	1.0	118	0.6	274	1.4	3.0	2.7
Missouri...............	18,951	851	4.5	198	1.0	243	1.3	6.8	8.0
Wisconsin..............	18,429	297	1.6	117	0.6	170	0.9	3.2	3.5
Colorado...............	17,930	304	1.7	796	4.4	242	1.3	7.5	8.1
Tennessee..............	17,714	1,009	5.7	83	0.5	152	0.9	7.0	9.9
Indiana................	17,439	533	3.1	89	0.5	159	0.9	4.5	6.1
Connecticut............	17,211	450	2.6	229	1.3	157	0.9	4.9	5.7
Arizona................	14,023	208	1.5	1,233	8.8	434	3.1	13.4	12.3
Oregon.................	13,157	155	1.2	138	1.0	145	1.1	3.3	4.4
Louisiana..............	12,825	1,403	10.9	270	2.1	106	0.8	13.9	17.5
Alabama................	11,779	951	8.1	80	0.7	66	0.6	9.3	13.4
Kentucky...............	10,446	278	2.7	*	0.5	60	0.6	3.7	4.9
Oklahoma...............	10,308	199	1.9	127	1.2	323	3.1	6.3	8.6
South Carolina.........	9,526	951	10.0	*	0.6	113	1.2	11.7	15.2
Iowa...................	9,395	105	1.1	*	0.6	113	1.2	2.9	2.4
Kansas.................	9,377	175	1.9	89	0.9	106	1.1	3.9	5.3
Hawaii.................	6,753	*	0.8	357	5.3	2,921	43.3	49.4	59.5
Nevada.................	6,507	184	2.8	440	6.8	151	2.3	11.9	9.2
New Mexico.............	6,505	*	0.9	1,187	18.2	208	3.2	22.3	25.8
District of Columbia...	6,247	1,508	24.1	259	4.1	172	2.8	31.0	42.8
Mississippi............	6,155	666	10.8	*	0.9	*	0.4	12.1	18.1
Utah...................	5,858	*	0.4	122	2.1	115	2.0	4.5	4.4
Nebraska...............	5,666	100	1.8	84	1.5	90	1.6	4.8	3.6
Arkansas...............	5,468	252	4.6	*	0.4	*	0.8	5.8	8.4
Rhode Island...........	4,527	63	1.4	*	1.0	64	1.4	3.8	3.4
West Virginia..........	4,223	101	2.4	*	0.2	*	0.3	2.9	3.9
Maine..................	3,790	*	0.2	*	0.2	*	0.2	0.6	1.2
New Hampshire..........	3,751	*	0.5	*	0.7	*	1.4	2.6	1.5
Idaho..................	3,207	*	0.5	*	1.1	*	1.0	2.6	2.9
Montana................	2,966	*	0.3	*	0.6	109	3.7	4.6	3.7
Vermont................	2,366	*	0.2	*	0.8	*	0.6	1.6	1.7
Delaware...............	2,288	129	5.6	*	0.7	*	0.7	7.0	11.0
Alaska.................	2,148	*	1.3	*	1.6	120	5.6	8.5	11.1
South Dakota...........	1,974	*	0.0	*	0.6	99	5.0	5.6	4.5
North Dakota...........	1,972	*	0.0	*	0.0	*	2.0	2.0	2.5
Wyoming................	1,602	*	0.0	*	2.9	*	2.6	5.5	3.9
Total............	1,085,693	46,314	4.3	41,840	3.9	28,143	2.6	10.7	11.6

* Too few cases in sample to provide a meaningful estimate of the number of artists for this state.

Source: National Endowment for the Arts, Research Division, "Women and Minorities in Artist Occupations", Washington, D.C., Note 4, July 4, 1983. (Computer data tapes obtained from the Bureau of the Census, Census of Population.)

Chart 2-9.
Minorities in the artist labor force by State: 1980



Source: National Endowment for the Arts, Research Division, Note 4. Data are from Current Population Survey; See table 2-15 for full citation.

Table 2-16.
Number of persons engaged in selected arts related industries: 1929-1986

Year	Total U.S. full-time equivalent employees	Motion pictures	Amusement and recreation services	Radio and television broadcasting	Printing and publishing
Part I: 1929-1948		(in thousands of full-time equivalent employees) (a)			
1929	35,338	142	253	4	615
1930	33,249	143	235	6	617
1931	30,186	140	205	8	548
1932	26,746	122	156	9	481
1933	27,215	119	135	8	449
1934	30,440	135	147	11	492
1935	31,797	148	150	13	510
1936	34,933	164	164	15	554
1937	36,193	177	182	18	604
1938	34,499	171	163	18	578
1939	35,915	172	173	21	577
1940	37,924	174	186	23	568
1941	42,575	184	202	26	581
1942	47,538	193	204	27	555
1943	53,686	204	193	28	550
1944	54,982	214	196	30	550
1945	53,282	215	197	33	569
1946	47,068	228	233	36	668
1947	47,121	229	235	41	705
1948	48,097	221	240	47	720
Part II: 1948-1986					
1948	48,097	221	240	47	720
1949	46,840	218	235	50	717
1950	48,600	213	233	53	723
1951	52,612	208	230	58	737
1952	53,752	200	225	60	739
1953	54,694	190	229	64	754
1954	52,868	184	228	70	758
1955	54,079	179	233	72	768
1956	55,399	172	238	75	782
1957	55,825	165	240	78	803
1958	54,026	151	243	79	791
1959	55,537	146	252	81	807
1960	56,541	142	267	84	833
1961	56,438	139	272	86	840
1962	57,991	132	282	87	853
1963	58,861	131	294	89	856
1964	60,159	131	301	92	874
1965	62,581	136	308	97	907
1966	66,015	141	316	102	946
1967	67,934	147	336	108	979
1968	69,798	148	344	112	996
1969	71,654	154	358	117	1,016
1970	71,158	153	359	118	1,021
1971	70,776	152	365	122	982
1972	72,601	152	404	127	988
1973	75,959	157	437	131	1,016
1974	77,064	157	459	136	1,020
1975	75,296	158	466	141	991
1976	77,631	159	502	146	1,007
1977	80,335	163	530	154	1,047
1978	84,394	166	567	165	1,092
1979	87,086	173	594	173	1,144
1980	87,050	176	620	182	1,151
1981	87,805	174	630	192	1,171
1982	86,041	168	640	202	1,165
1983	86,715	171	659	208	1,192
1984	91,173	172	687	214	1,267
1985	93,606	177	692	218	1,320
1986	95,238	179	707	219	1,349

Note: Data in this table represent full-time equivalent employees. Data cannot be compared directly with data in table 2-18.

(a) Full-time equivalent employees equals the number of employees on full-time schedules plus the number of employees on part-time schedules, converted to a full-time basis. The conversion is made by multiplying the number of employees on part-time schedules by the ratio of average weekly hours per employee on part-time schedules to average weekly hours per employee on full-time schedules in each industry.

(b) The 1948 estimates in part II of this table are based on the industry classification used for 1947 and earlier years, and the 1948 estimates in Part I are based on the industry classification used for 1949 and later years.

Source: (1929-1982) U.S. Department of Commerce, Bureau of Economic Analysis, The National Income and Product Accounts of the United States, 1929-82: Statistical Tables, Washington, D.C., September 1986, p. 252; (1983-1986) Survey of Current Business, July 1987 issue.

Table 2-17.
Wages and salaries per full-time equivalent employee in selected arts industries: 1929-1986

Year	Wages and salaries per full-time equivalent employee				
	Total U.S. wages	Motion pictures	Amusement and recreation services	Radio and television broadcasting	Printing and publishing
Part I: 1929-1948			(in current dollars)		
1929	1,428	2,169	1,273	2,513	2,010
1930	1,390	2,175	1,268	2,624	2,011
1931	1,297	2,179	1,244	2,732	1,943
1932	1,141	1,959	1,218	2,740	1,740
1933	1,067	1,891	1,185	2,510	1,599
1934	1,108	1,844	1,190	2,198	1,644
1935	1,155	1,892	1,193	2,089	1,698
1936	1,201	1,896	1,232	2,223	1,702
1937	1,275	1,972	1,269	2,361	1,722
1938	1,247	1,942	1,270	2,497	1,697
1939	1,280	1,971	1,277	2,427	1,718
1940	1,315	1,968	1,280	2,554	1,764
1941	1,458	2,016	1,292	2,581	1,852
1942	1,727	2,124	1,328	2,667	1,971
1943	1,970	2,250	1,461	2,929	2,156
1944	2,123	2,379	1,663	3,333	2,376
1945	2,205	2,567	1,888	3,515	2,576
1946	2,380	2,978	2,185	3,972	2,862
1947	2,612	3,031	2,345	4,073	3,210
1948	2,818	2,964	2,475	4,234	3,499
Part II: 1948-1986					
1948	2,818	2,964	2,475	4,234	3,499
1949	2,876	3,028	2,557	4,380	3,700
1950	3,030	3,089	2,605	4,698	3,892
1951	3,261	3,269	2,743	5,017	4,115
1952	3,453	3,485	2,956	5,417	4,399
1953	3,638	3,626	3,127	5,734	4,682
1954	3,731	3,929	3,320	5,957	4,885
1955	3,923	4,330	3,498	6,250	5,133
1956	4,134	4,587	3,651	6,613	5,430
1957	4,298	4,745	3,875	6,756	5,568
1958	4,466	4,940	4,218	7,051	5,771
1959	4,678	5,315	4,425	7,210	6,009
1960	4,825	5,444	4,584	7,429	6,197
1961	4,970	5,871	4,765	7,384	6,346
1962	5,161	6,008	4,922	7,713	6,502
1963	5,348	6,168	5,014	8,011	6,686
1964	5,614	6,603	5,223	8,435	6,971
1965	5,812	7,125	5,347	8,515	7,096
1966	6,063	7,397	5,592	8,833	7,368
1967	6,314	7,503	5,720	9,000	7,586
1968	6,761	7,946	6,067	9,563	8,001
1969	7,233	8,318	6,265	10,085	8,558
1970	7,750	8,359	6,766	10,712	8,975
1971	8,258	8,441	7,219	10,885	9,597
1972	8,797	8,882	7,252	11,575	10,210
1973	9,329	9,172	7,584	12,168	10,658
1974	10,020	10,108	8,107	12,779	11,347
1975	10,820	10,614	8,815	13,475	12,176
1976	11,588	11,987	9,181	14,705	13,053
1977	12,373	13,209	9,594	15,708	13,809
1978	13,266	14,910	10,203	16,879	14,708
1979	14,376	16,821	10,946	18,329	15,628
1980	15,761	17,868	11,892	19,538	17,247
1981	17,201	19,856	12,908	20,813	18,583
1982	18,435	21,452	13,945	22,550	20,134
1983	19,330	23,304	14,712	23,827	21,211
1984	20,168	25,674	15,239	25,514	22,252
1985	21,096	27,446	15,871	27,335	23.208
1986	21,935	29,095	16,694	28,740	24,173

Note: The 1948 estimates in Part II of this table are based on the industry classification used for 1947 and earlier years, and the 1948 estimates in Part I are based on the industry classification used for 1949 and later years. This table is based on full-time equivalent employees and is not comparable to data in table 2-18 which is based on total employees.

Source: (1929-1982) U.S. Department of Commerce, Bureau of Equipment Analysis, The National Income and Product Accounts of the United States, 1929-82: Statistical Tables, Washington, D.C., September 1986, p. 252; (1983-1986) Survey of Current Business, July 1987 issue, tables 6.8A and 6.8B.

Methodological note: **Wages and salaries** consists of the monetary remuneration of employees, including the compensation of corporate officers; commissions, tips, and bonuses; and receipts in kind that represent income to the recipients. It consists of disbursements and wage accruals less disbursements. Disbursements is wages and salaries as just defined except that retroactive wages are counted when paid rather than when earned.

Table 2-18.
Number of employees, and amount of earnings of production workers in selected arts related industries: 1975-1985

	All employees, total full-time and part-time			Production workers					
				Total			Average hourly earnings		
Industry	1975	1980	1985	1975	1980	1985	1975	1980	1985
				(in thousands of persons)					
Total	76,945	90,406	97,614	NA	NA	NA	NA	NA	NA
Printing and publishing*	1,083	1,252	1,435	624	699	793	5.38	7.53	9.71
Newspapers	377	420	452	168	164	170	5.81	7.72	9.77
Periodicals	68	90	112	12	16	28	5.13	7.16	10.20
Books	98	101	109	48	52	55	4.64	6.76	8.70
Commercial printing	348	414	495	262	307	361	5.46	7.85	10.05
Blankbooks and bookbinding	55	62	71	45	51	57	4.10	5.78	7.63
Radio and TV receiving equipment	112	109	83	80	79	57	4.20	6.42	9.33
Radio and television broadcasting	155	200	240	124	160	195	5.10	7.44	10.27
Motion pictures	206	217	218	181	191	185	4.26	7.88	12.08
Motion picture theatres	131	124	107	NA	NA	NA	NA	NA	NA
Amusement, recreation services	597	764	839	543	692	739	3.64	5.52	6.93
Membership organizations	1,452	1,539	1,516	NA	NA	NA	NA	NA	NA

NA - Not available.

Note: Annual averages of monthly figures. Covers all full- and part-time employees who worked during, or received pay for, any part of the pay period including the 12th of the month. It should be noted that the figures in tables 2-16 and 2-17 are for full-time equivalent employees and, hence, are not comparable to those in this table.

*Includes industries not shown separately.

Source: U.S. Department of Labor, Bureau of Labor Statistics (BLS), Employment and Earnings. As included in U.S. Bureau of the Census, Statistical Abstract, 1987, Washington, D.C., 1986, table 672.

Methodological note: Data presented in this table and in tables 2-16 and 2-17 are based on national establishment-based data on payrolls. These data are different than those in tables 2-1 to 2-15, which are based on household interviews. Data from payroll reports and household interviews differ from each other because of differences in definition and coverage, sources of information, methods of collection, and estimating procedures. Sampling variability and response errors are additional reasons for discrepancies. The data in this table were collected as follows: Each month, a representative panel of industrial, commercial, and government establishments, employing collectively over 35 million workers, voluntarily submits information from payroll records to the State agencies participating in the Current Employment Statistics program. After extracting data necessary for the preparation of State and area estimates on employment, hours, and earnings, these agencies forward the reports to BLS for use in the development of national estimates. This program is conducted jointly by BLS and State agencies. Establishments reporting on Form BLS 790 are classified into industries on the basis of their principal product or activity, determined from information on annual sales volume. This information is collected on a supplement to the quarterly unemployment insurance tax reports filed by employers. For an establishment making more than one product or engaging in more than one activity, the entire employment of the establishment is included in the industry of the principal product or activity. All national, State, and area employment, hours, and earnings series are classified according to the 1972 Standard Classification Manual, published by the Office of Management and Budget. Employment data, except those for employees of the Federal Government, refer to persons on establishment payrolls who received pay for any part of the pay period which includes the 12th of the month. For Federal Government establishments, employment figures represent the number of persons who occupied positions on the last day of the calendar month. Intermittent workers are counted if they performed any service during the month. The data exclude proprietors, the self-employed, unpaid volunteer or family workers, farm workers, and domestic workers. Salaried officers of corporations are included.
Average hourly earnings are on a "gross" basis. They reflect not only changes in basic hourly and incentive wage rates but also such variable factors as premium pay for overtime and late-shift work and changes in output of workers paid on an incentive plan. They also reflect shifts in the number of employees between relatively high-paid and low-paid work and changes in workers' earnings in individual establishments. Averages for groups and divisions further reflect changes in average hourly earnings for individual industries.

Table 2-19.
Number of establishments, paid employees, annual payroll per employee and average firm size of firms subject to and exempt from Federal income tax in selected arts-related service industries: 1982

Type of service establishment	Number of:			Annual payroll per total employee (c)	Average size of estab-lishment
	Establishments with payroll	Paid employees (b)	Payroll		
			(in thousands)		
All service establishments subject to Federal income tax	1,261,698	11,106,144	158,624,502	14,283	9
Photographic studios, portrait	7,079	44,036	357,483	8,118	6
Radio, TV, publishers' advertising representatives	1,245	14,416	344,355	23,887	12
Commercial photography, art, and graphics	10,316	56,558	1,024,353	18,112	5
Sign painting shops	1,402	4,788	58,841	12,289	3
Interior designing	3,455	13,276	213,379	16,073	4
Radio and TV repair shops	7,089	30,929	397,235	12,843	4
Architectural services	13,414	105,270	2,404,201	22,838	8
Amusement and recreation services, including motion pictures	67,215	803,776	8,905,091	11,079	12
Motion picture production, distribution, and services	7,905	127,209	2,451,083	19,268	16
Motion picture theaters	9,344	103,461	566,647	5,477	11
Motion picture theaters, except drive-in	7,215	92,203	497,000	5,390	13
Drive-in motion picture theaters	2,129	11,258	69,647	6,186	5
Producers, orchestras, and entertainers	6,712	56,833	971,041	17,086	8
Theatrical producers (except motion picture) and miscellaneous theatrical services	2,994	30,663	556,684	18,155	10
Bands, orchestras, actors, and other entertainers and entertainment groups	3,718	26,170	414,357	15,833	7
Dance halls, studios, and schools	3,645	17,804	84,509	4,747	5
Carnivals, circuses, and fairs	380	4,131	37,636	9,111	11
Museums	220	NA	NA	NA	NA
All service establishments exempt from federal income tax	147,061	2,280,054	23,141,949	10,150	16
Selected amusement, recreation, and related services	10,526	213,621	2,105,261	9,855	2
Producers orchestras and entertainers	1,610	(41,000)d	NA	NA	NA
Theatrical producers (except motion pictures)	846	(14,000)d	NA	NA	NA
Bands, orchestras and other entertainment	764	(27,000)d	NA	NA	N
Museums, art galleries and botanical and zoological gardens	2,366	(37,800)e	NA	NA	N
Commercial museums (a)	367	NA	NA	NA	NA
Noncommercial museums	2,109	NA	NA	NA	NA
Museums and art galleries	1,909	NA	NA	NA	NA
Arboreta, botanical and zoological gardens	110	NA	NA	NA	N

NA - Data not obtained.

Note: The universe of organizations that receive questionnaires in the five-year economic census is obtained through the use of two sources. One source is filers of FICA reports, the other is filers of income tax forms (both for-profit and not-for-profit organizations). Arts organizations that do not submit either a FICA report or an IRS income tax report are not likely to receive a census questionnaire. Many arts organizations operate as subsidiaries of larger organizations that may not be primarily in the arts, such as a museum or a university. In such cases, the larger organization is the one that receives the census questionnaire, and its responses will be classified in terms of its primary activity which may not be the arts. For such reasons, the counts of numbers of organizations and their receipts/revenues presented in this table are likely to understate the levels of activity that occurred in 1982.

(a) There are a few museums categorized as commercial that are tax exempt.

(b) For pay period including March 12 (see note below). Includes both full and part time employees.

(c) Does not distinguish between full and part time employees. Therefore, cannot be compared to data in tables 2-16 and 2-17.

(d) Data not obtained from source cited. Estimated based on 1982 Census of Service Industry data from Denis Johnston and Gabriel Rudney. See table 2-20 for full citation.

(e) Data not obtained from source cited. Obtained from Bureau of Labor Statistics, Employment and Earnings, Suppliment, 1987.

Source: U.S. Bureau of the Census, 1982 Census of Service Industries, Establishment and Firm Size, SC82-1-7, Washington, D.C., May 1985, table 1a and 2a; Miscellaneous Subjects, table 20.

Methodological note: **Establishments** as used in the Census of Service industries refer to a single physical location at which business is conducted. It is not necessarily identical with a company or enterprise, which may consist of one establishment or more. Statistics for service industries represent a summary of reports for individual establishments rather than companies. For cases where a census report was received, separate information was obtained for each location where business was conducted. When administrative records of other Federal agencies were used instead of a census report, no information was available on the number of locations operated. Estimates of this number were derived from a sample and are provided in the service industries report, Miscellaneous Subjects (SC82-1-5). Each census report was tabulated according to the physical location at which the business was conducted. The count of establishments in this publication represents the number in business at the end of the year.

Paid employees for pay period including March 12 - Paid employees consist of the full-time and part-time employees, including salaried officers and executives of corporations, who were on the payroll in the pay period including March 12. Included are employees on paid sick leave, paid holidays, and paid vacations; not included are proprietors and partners of unincorporated businesses. The definition of paid employees is the same as that used on IRS form 941.

Table 2-20.
Estimated number of employees in nonprofit organizations within 23 specified service industries: 1980

Industry	Total employed (in thousands)	Estimated percentage nonprofit	Estimated number of employees in nonprofit organizations (in thousands)
All groups	9,759	64.1	6,260
Group I, total	2,577	99.6	2,568
Elementary and secondary schools	882	100.0	882
Colleges and universities	757	100.0	757
Libraries	28	100.0	28
Job training and vocational education	51	96.0	49
Social services, n.e.c.	230	97.0	223
Religious organizations	570	100.0	570
Noncommercial scientific, educational, and research organizations	59	100.0	59
Group II, hospitals	3,020	86.0	2,597
Group III, total	1,075	67.6	727
Health services	325	61.0	198
Child day care services	267	57.0	152
Residential care facilities	71	77.0	55
Museums, art galleries, and others	29	80.0	23
Membership organizations	383	78.0	299
Group IV, total	3,087	11.9	368
Radio and TV broadcasting	220	6.0	13
Securities, commodities, investments	315	17.0	54
Commercial laboratories	205	0.0	0
Lodgings, excluding hotels	79	4.0	3
Theaters and motion pictures	238	4.0	10
Miscellaneous entertainment and recreation	502	4.0	20
Nursing, personal care	928	24.0	223
Legal services	510	2.5	13
Business, trade, and others	45	26.0	12
Educational services, n.e.c.	45	44.0	20

n.e.c. - Not elsewhere classified.

Source: Denis Johnston, and Gabriel Rudney, "Characteristics of Workers in Nonprofit Organizations," Monthly Labor Review, U.S. Department of Labor, Bureau of Labor Statistics, July, 1987, table 4.

Methodological note: The estimated percentage nonprofit is based on the methodology used in the Gabriel Rudney and Murray Weitzman study, "Significance of Employment and Earnings in the Philanthropic Sector, 1972-1982" (Yale University, Institution for Social Policy Studies, Program on Non-Profit Organizations, November 1983), Working Paper No. 77. Estimates are based on the 1980 census. These estimates were derived by the following procedures:

Step 1: The 23 services previously identified as having a significant nonprofit presence (by Rudney and Weitzman) were classified into four groups according to the proportion of nonprofits. 4

Step 2: The demographic and socioeconomic characteristics of workers in each of the four groups (as obtained from a special tabulation of the 1980 Census of Population) were then assumed to pertain equally to all workers in a given group, whether or not they were employed in the for-profit or nonprofit segments of that group.

It is clear that this assumption is fully defensible with respect to workers in Group I, who are almost exclusively nonprofit, and also for those in Group II (hospitals), 86 percent of whom were previously estiamted to be working in the nonprofit segment of that industry. The assumption is somewhat weaker with respect to workers in Group III, two-thirds of wohom were estimated to be non profit, and it is weaker still with respect to workers in Group IV, only one-eight of whom were estimated to be working in the nonprofit segment. However, it is arguable that workers employed in any of these 23 service industries will tend to have many socioeconomic characteristics in common because of the kind of work they perform, regardless of their employment in the for-profit or nonprofit segments of that particular industry. Note taken from source cited above.

Table 2-21.
Annual earnings per employee in selected for-profit and nonprofit service industries: 1982

Services	Number of employees (in thousands)	Percent nonprofit	Earnings per employee			Number of employees per organization: nonprofit as percent of for-profit
			For profit	Nonprofit	Nonprofit as percent of for-profit	
Total....................	5,426	42.0	$12,936	$10,150	78.5	120.2
Hotels........................	711	0.6	9,339	7,150	76.1	36.0
Sporting and recreation camps......................	13	48.2	10,880	9,468	87.0	141.5
Research and development labs.	101	36.2	24,626	26,274	106.7	582.5
Management consulting and public relations............	367	3.7	18,471	17,172	93.0	275.6
▶ **Theatrical services**...........	45	31.8	18,155	10,954	60.3	165.7
▶ **Bands and orchestras**..........	53	51.0	15,835	11,563	73.0	510.0
Membership sports and recreation clubs............	204	52.6	8,198	10,174	124.1	138.3
Skilled nursing care facilities..................	722	26.9	8,293	9,678	116.7	138.9
Nursing and personal care n.e.c.................	368	24.1	7,229	8,059	111.5	115.6
Outpatient care facilities....	182	59.7	19,577	15,210	77.7	162.9
Health and allied services n.e.c..............	163	51.6	8,531	11,211	131.4	195.8
Legal aid societies and services....................	584	2.5	22,050	13,397	88.0	226.5
Child day care services.......	258	52.3	5,004	6,775	131.4	157.4
Individual and family social services....................	259	94.1	8,997	9,329	131.4	208.8
Job training and vocational rehabilitiation............	225	93.1	11,917	5,747	48.2	268.8
Residential care..............	234	74.2	8,949	9,023	100.8	200.9
Noncommercial educational, scientific, and research organizations..............	53	94.3	22,582	19,600	86.8	297.7

n.e.c. - Not elsewhere classified.

Note: These data do not distinguish between full- and part-time employment.

Source: 1982 Census of Service Industries. Table taken from: Denis Johnston and Gabriel Rudney, "Characteristics of Workers in Nonprofit Organizations," Monthly Labor Review, U.S. Department of Labor, Bureau of Labor Statistics, July 1987, table 4.

Table 2-22.
Current operating expenditures, wages and salaries, and employment of the arts and culture nonprofit subsector: 1977, 1982, 1983 and 1984

Subsector and component	Current operating expenditures		Wages and salaries		Percentage of current operating expenditures: column (3) divided by column (1)	Employment		Average annual wages and salaries		
	Amount (billions)	Percent	Amount (billions)	Percent		Number (thousands)	Percent	Amount (actual)	Total independent sector = 100	Arts and culture = 100
1984										
Radio and TV broadcasting............	$ 1.0	29.4	$ 0.2	16.7	20.0	11.6	11.8	$17,241	127.1	141.1
Producers, orchestras, and entertainers........	1.1	32.4	0.5	41.7	45.5	44.5	45.3	11,236	82.8	91.9
Museums, botanical and zoological gardens..	1.3	38.2	0.5	41.7	38.5	42.1	42.9	11,876	87.5	97.2
Arts and culture..........	$ 3.4	100.0	$ 1.2	100.0	35.3	98.2	100.0	$12,220	90.1	100.0
Total for independent sector..	$201.5	NA	$90.6	NA	45.0	6,676.5	NA	$13,570	100.0	NA
1983										
Radio and TV broadcasting............	$ 0.9	30.0	$ 0.2	18.2	22.2	11.6	12.4	$17,241	132.6	146.4
Producers, orchestras, and entertainers........	1.1	36.7	0.5	45.5	45.5	44.0	47.1	11,364	87.4	96.5
Museums, botanical and zoological gardens......	1.0	33.3	0.4	36.4	40.0	37.8	40.5	10,582	81.4	89.9
1982										
Radio and TV broadcasting............	$ 0.8	27.6	$ 0.2	18.2	25.0	11.6	13.0	$17,241	139.8	139.7
Producers, orchestras, and entertainers........	1.1	37.9	0.5	45.4	45.4	41.6	46.7	12,019	97.4	97.4
Museums, botanical and zoological gardens......	1.0	34.5	0.4	36.4	40.0	35.9	40.3	11,142	90.3	90.3
1977										
Radio and TV broadcasting............	$ 0.5	31.3	$ 0.1	16.7	20.0	9.6	14.6	$10,417	123.1	114.1
Producers, orchestras, and entertainers........	0.6	37.5	0.3	50.0	50.0	27.2	41.4	11,029	130.4	120.8
Museums, botanical and zoological gardens......	0.5	31.3	0.2	33.3	40.0	28.9	44.0	6,920	81.8	75.8
Arts and culture..........	$ 1.6	100.0	$ 0.6	100.0	37.5	65.7	100.0	$ 9,132	107.9	100.0
Total for independent sector................	$ 9.1	NA	$46.7	NA	51.3	5,19.5	NA	$ 8,461	100.0	NA

NA - Not applicable.

Note: Totals may not add due to rounding.

Source: See U.S. Bureau of the Census, Statistical Abstract of the United States, 1986, and other editions; Rudney and Weitzman, "Significance of Employment and Earnings in the Philanthropic Sector, 1972-1982"; table included in Virginia Ann Hodgkinson and Murray s. Weitzman, Dimensions of the Independent Sector: A Statistical Profile, Independent Sector, Washington, D.C., 1986, table 4.15, pp. 134-135.

Methodological note: The term **Independent Sector** as used in this table refers to those nonprofit organiations that are defined as 501(c)(3) and 501(c)(4) organizations under Federal tax code for tax-exempt organiations. These organiations include educaitonal, cultural, scientific, religious, and other charitable organiations as well as private foundations, corporate and community organizations, and civic and social welfare organizations. The term **arts and culture subsector** as used in this table includes the following organizations: public radio and television broadcasting (578 organizations in 1984); nonprofit theatres, symphony orchestras, opera and dance companies (1,610 organizations in 1982); museums and botanical and zoological gardens (2,020 organizations in 1982). This totals to 4,200 organizations.

Table 2-23.
Name, jurisdiction, date founded, and membership of unions in the performing arts: 1968 and 1987

(continued on next page)

I. **Performer unions**	Jurisdiction	Date founded	(1968) Membership	(1987) Membership
Associated Actors and Artists of America (Four A's)		1919	83,400	240,000
Actors' Equity Association (Equity)........	Actors, stage managers, choreographers, chorus directors	1913	14,000	37,200
American Federation of Television and Radio Artists (AFTRA)....................	Actors, singers, dancers, newscasters, announcers, sound effects artists, disc jockeys, graphic artists, supernumeraries appearing on radio recordings and live or taped television productions	1937	23,000	66,000
American Guild of Musical Artists (AGMA)...	Singers, choristers, choreographers, dancers, stage directors, stage managers, instrumentalists	1936	4,000	5,500
American Guild of Variety Artists (AGVA)...	Cabaret, vaudeville, circus, burlesque performers	NA	12,500	5,000
Hebrew Actors Union (HAU)..................	Specialized actors	1900	200	200
Italian Actors Union (IAU).................	Specialized actors	1938	100	50
Screen Actors Guild (SAG)..................	Actors in motion pictures, filmed television productions, industrials, educational films, governmental films, voices, dubbing	1933	26,000	63,000
Screen Extras Guild (SEG)..................	Film extras	1945	3,600	5,300
American Federation of Musicians (AFM).......	Musicians, conductors, librarians, arrangers, copyists, orchestrators	1896	283,200	230,000
II. **Professional organizations***				
Association of Theatrical Press Agents and Managers (ATPAM)............................	Press agents, house managers, company managers	1928	600	650
Directors Guild of America (DGA)............	Directors and assistant directors, associate directors, stage managers and production assistants in television and motion picture	1959	3,500	8,000
Dramatists Guild of America (DGA)...........	Composers, lyricists, authors of any material used in live theatre	NA	1,900	NA
Society of Stage Directors and Choreographers (SSD&C).......................	Stage directors, choreographers	1959	400	950
United Scenic Artists (USA)..................	Costume, lighting, and scenic designers	1918	900	2,000
Writers Guild of America (WGA)..............	Writers for television, radio, motion pictures	1954	4,200	6,600

Table 2-23.
Name, jurisdiction, date founded, and membership of unions in the performing arts: 1968 and 1987 (continued from previous page)

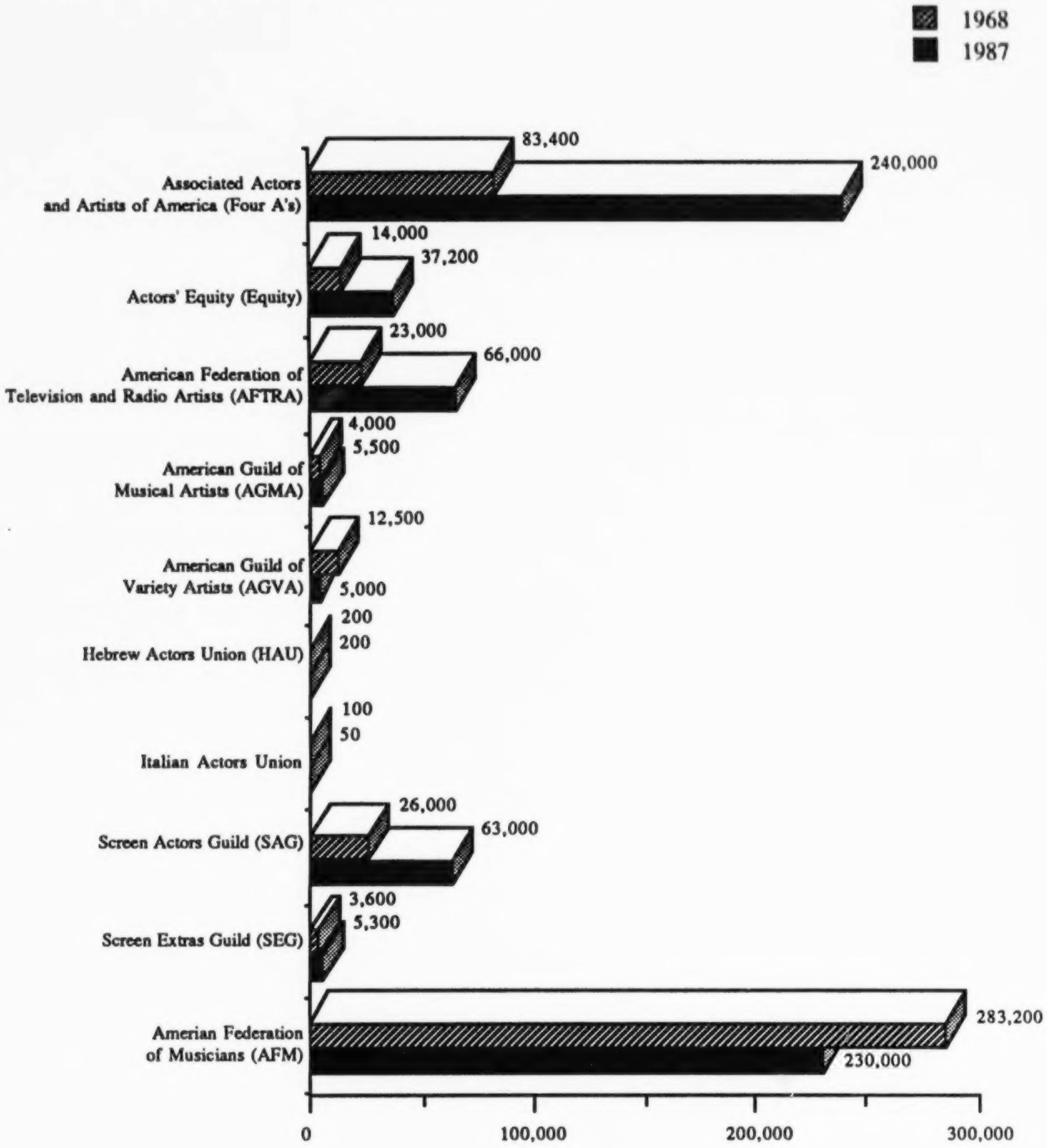
III. **Supportive Unions**	Jurisdiction	Date founded	(1968) Membership	(1987) Membership
International Alliance of Theatrical Stage Employees (IATSE)	Stagehands, carpenters, electricians, treasurers, ticket sellers, wardrobe attendants, film editors, make-up artists, publicists, script supervisors, film cameramen, studio mechanics and laboratory technicians	1893	60,000	NA
International Brotherhood of Electrical Workers (IBEW)	Electricians	1891	12,800	NA
International Brotherhood of Teamsters, Chauffeurs, Warehousemen and Helpers				
Local 399, Hollywood	Studio transportation drivers	NA	1,700	NA
Local 817, New York	Chauffeurs and helpers for motion pictures, theater, concert transport	NA	300	NA
International Union of Operating Engineers (OE)				
Local 30, New York	Engineers, mechanics, and helpers	1896	3,600	3,000
National Association of Broadcast Employees and Technicians (NABET)	Broadcasting technicians	1933	8,600	10,000
Retail Clerks International Association				
Local 1115-C, New York	Cloak room attendants	NA	NA	NA
Service Employees International Union (SEIU)				
Local 9, San Francisco	Ushers, ticket takers, doormen, special guards, porters, cleaners,	1921	NA	NA
Local 54, New York	program distributors, roundsmen, matrons, watchmen, elevator operators			
Small groups of members in other locals throughout the U.S.				

NA - Not obtained.

*Note: Not affiliated with the AFL-CIO except for the United Scenic Artists, an affiliate of the Brotherhood of Painters, Decorators and Paperhangers of America.

Source: (1968) U.S. Department of Labor, Bureau of Labor Statistics, Directory of National and International Labor Unions in the United States, 1967, (Washington, D.C: Government Printing Office, 1967); union constitutions and interviews. 1968 data taken from Labor Relations in the Performing Arts, An Introductory Survey, Michael H. Moskow, NY, Associated Councils of the Arts, 1969, table 3, pp. 35-37; (Date of founding) Encyclopedia of Associations, 1988, 22nd edition. Karin E. Koek and Susan Boyles Martin, editors. Gale Research Company, Detroit, MI, 1987; (1987) Directory of U.S. Labor Organizations, 1986-87 edition. Courtney D. Gifford, Staff editor, the Bureau of National Affairs, Inc., Washington, D.C., 20037.

Chart 2-10.
Membership of performers' unions: 1968 and 1987



Source: U.S. Department of Labor, Directiory of National and International Labor Unions in the United States; See table 2-23 for full citation.

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Table 2-24.
Multiple membership in artist labor organizations: 1980 (continued on next page)

	Artist's primary affiliation				
	Actors Equity Association	American Federation of Musicians	American Federation of Television and Radio Artists	American Guild of Musical Artists	Screen Actors Guild
Unweighted total....................	846	399	881	144	827
Weighted total (a)..................	1555	2049	1636	255	1923
			(percent)		
Actors Equity Association...........	100	-	38	7	44
American Federation of Musicians....	2	100	6	1	2
American Federation of Television and Radio Artists.................	58	2	100	22	65
American Guild of Musical Artists...	4	1	1	100	1
Screen Actors Guild.................	64	1	61	9	100
American Guild of Variety Artists (b).......................	5	1	4	2	4
Screen Extras Guild (b).............	1	-	4	-	1

(a) These weights are not intended to weight up to total membership in the Union. See methodological note.

(b) Membership was not sampled as a primary group.

- No answer in survey.

Source: Ruttenberg, Friedman, Kilgallon, Gutchess & Associates, Inc., "Working and Not Working in the Performing Arts: A Survey of Employment, Underemployement and Unemployment Among Performing Artists in 1980". Prepared for Labor Institute for Human Enrichment, Inc., in cooperation with the Department of Professional Employees, AFL-CIO, Washington, 1981, p. 36.

Methodological note: Data for this study were gathered through a mail survey with telephone followup. The study was limited to union members. Union rolls offered a means of identifying persons with serious commitment to the arts as a profession who intended to make their careers in the field. By focusing on members of the principal performing arts unions, it was possible to reach persons who do not consider the arts simply as an avocation or a passing interest, but who have serious interest in employment in the profession. The five unions involved in the survey are the chief organizations requesting workers in the performing arts occupations. The organizations and their respective samples, response sizes, and error margin were as follows:

	In sample	Responses Number	(percent	Estimated margin of error
Total..	7,853	2,512*	32	
Actors Equity..	1,795	846	41	±3.4
American Federation of Musicians (AFM).....................	1,667	399	29	±4.9
American Federation of Television and Radio Artists (AFTRA)	2,241	881	32	±3.3
American Guild of Musical Artists (AGMA)..................	353	144	42	±8.3
Screen Actors Guild (SAG).................................	1,797	827	40	±3.4

*This number is less than the total for the unions due to multiple membership.

Table 2-24.
Multiple membership in artist labor organizations: 1980 (continued from previous page)

The sample had been constructed in such a way as to attempt to represent both unions and the occupations. The methodology report notes: "No difficulty was presented in obtaining reliable sample by union, since the universe of union members was available from each union's membership rolls. The four largest unions did not maintain occupational breakdowns of their lists, however. To assure that an adequate number of responses would be obtained for each major occupational group -- e.g., actor, musician, singer, etc. -- an educated guess was made as to the number of principal occupations that would be found within each union, and the sample size was set at a level large enough in theory to cover those principal occupational categories."

Nonresponse followup to the mail survey was completed on a sample of 20 percent of the nonrespondents. These 20 percent were then weighted to represent the total mail nonrespondents in the analysis. This was done on the assumption that the remaining nonrespondents would be more like the telephone respondents than the mail respondents. The methodology section notes that there were almost no differences to responses between the mail and telephone group and concludes that "this suggests that the data would look much as it does here even if mail and phone weights had not been used." The weights also included adjustments for differences in sample size and multiple union membership. The weighting made it possible to combine data from the five union samples so totals for each of the main performing arts occupations would be shown. This note is compiled from the report cited above.

Table 2-25.
Educational level of performing artists: 1980

Educational level	Total actors	Total singers	Total musicians	Total dancers	Broadcast occupations
Unweighted total	1,870	263	369	139	196
Weighted total (a)	3,032	753	6,595	263	400
			(percent)		
Less than high school	5	1	4	8	2
High school graduate	10	20	24	27	2
Some college	30	35	26	39	31
College graduate	36	25	22	20	47
Postgraduate	10	19	23	6	18
No answer/refused	15	(b)	89	4	(b)

Note: See table 2-24 for methodological notes.

(a) These weights are not intended to weight up to total artist groups. They reflect weights used to adjust for multiple union affiliation and nonresponse adjustments.

(b) Less than .5 percent.

Source: Ruttenberg, Friedman, Kilgallon, Gutchess and Associates, Inc., Working and Not Working in the Performing Arts: A Survey of Employment, Underemployment and Unemployment among Performing Artists in 1980. Prepared for the Labor Institute for Human Enrichment, Inc. and the Department for Professional Employees, AFL-CIO, 1981, p. 294.

Table 2-26.
Unemployment among performers: 1980

	Actors	Singers	Musicians	Dancers	Broadcast occupations
			(percent)		
Percent indicating experienced some unemployment in 1980	69	64	38	77	22
Of those experiencing unemployment, percent unemployed					
1-3 weeks	4	8	12	4	8
4-10 weeks	20	16	29	30	35
11-15 weeks	17	13	24	24	22
16-26 weeks	23	40	19	19	20
27-39 weeks	20	8	9	9	5
40-52 weeks	14	10	4	12	11
No answer/don't know	1	5	4	1	NA
Total	100	100	100	100	100

NA - Not available.

Note: This table represents any type of employment, not just lack of employment in the performing arts. Note that the data on weeks unemployed excludes those with no unemployment. See table 2-24 for methodological note.

Source: Ruttenberg, Friedman, Kilgallon, Gutchess and Associates, Inc., Working and Not Working in the Performing Arts: A Survey of Employment, Underemployment and Unemployment among Performing Artists in 1980. Prepared for the Labor Institute for Human Enrichment, Inc. and the Department for Professional Employees, AFL-CIO, 1981, p. 128 and 134.

Methodological note: Respondents were first asked the following question:

> "During 1980 were there any weeks during which you were not working for pay at all, either as a performing artist or in some other job? (Do not count any weeks you were on paid vacation or sick leave.)

Those respondents who answered yes to this question were then directed to answer the next question on the basis of the following instruction:

> As you know, one of the purposes of this survey is to compare the level of unemployment in the **PERFORMING ARTS** with the level in other fields. In order to do this we must follow the precise definition of unemployment as used by the Department of Labor:
>
> > An unemployed person is someone who:
> > Is not working at any job during an entire week,
> >
> > -and-
> >
> > Meets one of the following requirements:
> > > Has actively looked for work at any time within the preceding four weeks,
> > > Or, is waiting to be recalled to his/her regular job,
> > > Or, is expecting to start a new job.

The survey then asked the question:

> "About how many weeks in 1980 were you unemployed?"

Table 2-27.
Percentage of total earnings which came from work as a performing artist and percentage holding jobs outside the performing arts, by performing arts occupation: 1980

	Actors	Singers	Musicians	Dancers	Broadcast occupations
			(percent)		
Percentage of total earnings from work as performing artist					
0 percent	14	7	3	6	1
1-19 percent	21	21	31	7	15
20-49 percent	15	14	15	10	8
50-79 percent	10	11	13	6	6
80-99 percent	4	13	5	7	11
100 percent	32	31	26	62	55
No answer/don't know	4	3	7	2	4
Percent holding jobs outside performing arts	64	64	73	37	43

Note: See table 2-24 for methodological note.

Source: Ruttenberg, Friedman, Kilgallon, Gutchess and Associates, Inc., Working and Not Working in the Performing Arts: A Survey of Employment, Underemployment and Unemployment among Performing Artists in 1980. Prepared for the Labor Institute for Human Enrichment, Inc. and the Department for Professional Employees, AFL-CIO, Washington, D.C., 1981, p. 182.

Table 2-28.
Comparison of earnings between professional, technical and kindred workers and members of performing arts unions: 1976 and 1980

	Median earnings*		Earnings of performing artists as percent of professional-technical workers' median earnings	
	1976	1980	1976	1980
All U.S. professional technical and kindred workers (salaried)	$11,493	$15,611	NA	NA
Members of:				
Actors Equity	$ 8,000	$10,000	70	64
AFM	10,000	14,000	87	90
AFTRA	10,000	14,000	87	90
AGMA	10,000	14,000	87	90
SAG	8,000	12,000	70	77

NA - Not available.

Note: Because hobbyists were included in the 1976 survey sample but excluded in 1980, data for the two years are not strictly comparable. See table 2-24 for methodological note on the 1980 study.

*Earnings data for professional-technical workers are median figures. In 1976, the national data related to all earnings of individuals aged 14 and above who indicated professional-technical work as their longest held job during the year. In 1980, the relevant age group is aged 15 and above.

The earnings data for members of performing arts unions represent the mid-points of the earnings ranges in which the respective unions' median earnings fell. The actual median earnings for each union therefore may be somewhat higher or lower than the figures in the taables. The earnings are from work in the performing arts, arts-related, and unrelated fields.

Source: Ruttenberg, Friedman, Kilgallon, Gutchess and Associates, Inc. Working and Not Working in the Performing Arts: A Survey of Employment, Underemployment and Unemployment among Performing Artists in 1980. Prepared for the Labor Institute for Human Enrichment, Inc., and the Department for Professional Employees, AFL-CIO, Washington, D.C., 1981, p. 176.

Table 2-29.
Artist household and personal income by discipline: 1980

Income category	Household income: All U.S. households	Actors	Singers	Musicians	Dancers	Broadcast occupations
	(percent)					
Less than $15,000	43	44	39	39	46	11
$15,000 - $24,999	26	21	25	28	24	20
$25-000 - $29,999	9	6	12	13	8	11
$30,000 and above	23	30	25	21	22	58

Income category	Earnings of artists: U.S. civilian workers	Actors	Singers	Musicians	Dancers	Broadcast occupations
	(percent)					
Less than $7,000	38	32	26	26	21	4
$7,000 - $14,999	30	35	39	35	45	16
$15,000 - $24,999	21	18	15	20	23	24
$25,000 - $29,999	5	3	7	9	4	13
$30,000 and above	6	13	11	11	7	43

Note: See table 2-24 for methodological note.

Source: Ruttenberg, Friedman, Kilgallon, Gutchess and Associates, Inc., Working and Not Working in the Performing Arts: A Survey of Employment, Underemployment and Unemployment among Performing Artists in 1980. Prepared for the Labor Institute for Human Enrichment, Inc. and the Department for Professional Employees, AFL-CIO, 1981, p. 166 and p. 172.

Table 2-30.
Where performing artists seek information about employment in the performing arts: 1981

Sources of information	Total actors	Total singers	Total musicians	Total dancers	Broadcast occupations
			(percent)		
Union	27	37	33	39	16
Teacher or coach	8	9	6	14	2
Public employment agency	6	4	5	8	5
Talent agency	59	33	15	21	23
Other performing artists	49	56	51	47	40
Manager	12	17	3	9	8
Friends or relatives	28	33	24	28	20
Newspapers	12	10	9	9	8
Trade publication	56	34	20	57	39
Producers/directors/previous employers	4	2	3	1	3
All other sources	2	2	5	4	7
No sources	1	3	5	7	4

Note: See table 2-24 for methodological note.

Source: Ruttenberg, Friedman, Kilgallon, Gutchess and Associates, Inc., Working and Not Working in the Performing Arts: A Survey of Employment, Underemployment and Unemployment among Performing Artists in 1980. Prepared for the Labor Institute for Human Enrichment, Inc. and the Department for Professional Employees, AFL-CIO, 1981, p. 252.

Methodological note: Respondents were asked "What are your major sources of information about how and where to find jobs in the performing arts?" Response categories were specified and respondents were able to check all that applied.

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Table 2-31.
Average total income of artists applying for New York Foundation for the Arts (NYFA) grants by insurance coverage: 1986

Type of insurance	Average total income (a) (b)					
	Have coverage			Do not have coverage		
	R1 (c)	R2 (c)	R3 (c)	R1 (c)	R2 (c)	R3 (c)
Health	25,600	24,500	24,100	13,000	16,800	23,100
Life	30,400	25,300	30,100	19,400	21,500	17,700
Pension	33,700	28,400	29,400	18,000	20,100	18,500
Have all three forms	37,400	33,900	35,600	NA	NA	NA
Have no coverage	NA	NA	NA	12,100	13,100	13,300

NA - Not applicable.

Note: The study found that 77 percent of the sample had some form of health coverage, 33 percent had life insurance and 31 percent had some type of pension.

(a) Computed using midpoints of ranges and a point value of $55,000 for reported incomes above $40,000.

(b) Dollar amounts have been rounded to the nearest $100.

(c) Represents mailing group: R1 respondents were mailed survey in March 1986; R2 respondents were mailed survey in June 1986; R3 respondents were mailed survey in September 1986.

Source: Joan Jeffri, Joseph Hosie, Robert Greenblatt, "The Artist Alone: Work Related, Human, and Social Service Needs - Selected Findings," Journal of Arts Management and Law, Fall 1987, volume 17, no. 3, tables 2 and 3 (copyright).

Methodological note: The study upon which this table is based was completed by the Research Center for Arts and Culture at Columbia University. The study was not intended to represent all artists or all artists in New York State. Rather, it represents artists in 14 artistic disciplines from New York State, who applied to the New York Foundation for the Arts (NYFA) in 1985 for fellowship grants for the 1986 year. A sample of 900 artists was randomly selected from a total population of about 5,635 applicants to the 1986 Artists' Fellowship Program of the NYFA. At the time of filing their applications, all artists were legal residents of New York State for at least two years, were over eighteen years of age, were not applying within two years of receiving a previous fellowship, and were not students. All had been required to present documentation of professional-level work in one of the fourteen categories: painting, sculpture, photography, film, video, conceptual/performance art, poetry, play/screenwriting, fiction, graphics, music composition, architecture, crafts, and choreography. The sample was selected using a randomization process in which all applicants had an equal chance of selection. The survey instrument covered artist background, organizational membership, credit, health insurance, pension and other welfare measures.

The sample of 900 artists was divided in three groups. The first group (R1) was sent a mailing in March 1986, the second (R2) in June 1986, and the third (R3) in September 1986. The purpose of the three mailings was to determine if the respondents might be biased by coincidence of the period of fellowship recipient announcements by NYFA. The average response rate was 62 percent. Response was largest in the first mailing (70 percent).

Table 2-32.
Average age of artists applying for New York Foundation for the Arts (NYFA) grants by insurance coverage: 1986

	Mean age	
Type of coverage	Have coverage	Do not have coverage
Health	38.2	36.2
Life	38.5	37.7
Pension	41.0	36.4

Note: See table 2-31 for methodological note.

Source: Joan Jeffri, Joseph Hosie, Robert Greenblatt, "The Artist Alone: Work Related, Human, and Social Service Needs - Selected Findings," Journal of Arts Management and Law, Fall 1987, volume 17, no. 3, table 4 (copyright).

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Table 2-33.
Arts administrators' salary by field: 1981

Salary range of top administrators	Field Theatres	 Orchestras	 Art museums	 Community Arts Agencies (CAA's)
	(percentage distribution)			
$0-10,000	12.74	2.78	1.63	4.58
$10,001-15,000	18.63	9.26	0.81	18.32
$15,001-20,000	14.71	10.19	2.44	29.77
$20,001-27,500	22.55	25.93	8.94	25.95
$27,501-35,000	10.78	19.44	14.63	12.98
$35,001-50,000	13.73	14.82	45.53	7.63
Over $50,000	6.87	17.59	26.02	0.76
Respondents	102	108	123	131

Source: Paul DiMaggio, Managers of the Arts, National Endowment for the Arts, Research Division, Report 20, Seven Locks Press, Washington, D.C., 1987, p. 26.

Methodological note: In 1981, survey instruments were mailed to the chief operating officers of four populations of arts organizations. From this sampling: 165 were theaters, 156 were orchestras, 192 were museums, and 200 were CAA's. The response rate for each field was as follows: 69 percent for theatres; 73 percent for orchestras; 67 percent for art museums; and 87 percent for CAA's. The report concludes that because none of the surveys appear to be flawed by dramatic response bias, analysis can be generalized to the arts population survey with a fairly high significance level.

Table 2-34.
Factors affecting job satisfaction of arts administrators by field: 1981 (continued on next page)

	Field			
Factors	Theatres	Orchestras	Art Museums	Community Arts Agencies (CAA's)
Contacts with works of art				
Mean (rank)...................	4.29 (1)	4.38 (1)	4.46 (1)	3.92 (6)
Percent satisfied.............	80.00	85.05	83.20	60.00
Percent dissatisfied..........	4.00	0.00	7.20	7.69
(Respondents).................	(100)	(107)	(125)	(130)
Autonomy and authority				
Mean (rank)...................	4.14 (4)	4.14 (4)	4.29 (2)	4.27 (2)
Percent satisfied.............	79.21	85.18	84.80	81.06
Percent dissatisfied..........	8.91	5.56	6.40	6.06
(Respondents).................	(101)	(108)	(125)	(132)
Relations with colleagues at other institutions				
Mean (rank)...................	4.07 (5)	4.22 (2)	4.16 (3)	4.16 (3)
Percent satisfied.............	75.25	80.37	82.93	79.54
Percent dissatisfied..........	4.95	0.00	2.44	4.55
(Respondents).................	(101)	(107)	(123)	(132)
Role in community				
Mean (rank)...................	3.88 (7)	4.17 (3)	4.09 (4)	4.38 (1)
Percent satisfied.............	78.69	81.31	78.25	84.09
Percent dissatisfied..........	7.07	2.80	2.42	4.55
(Respondents).................	(99)	(107)	(124)	(132)
Relations with subordinates				
Mean (rank)...................	4.15 (2)	4.08 (6)	4.08 (5)	4.14 (4)
Percent satisfied.............	84.00	72.64	78.22	81.53
Percent dissatisfied..........	6.00	2.83	5.65	7.69
(Respondents).................	(100)	(106)	(124)	(130)
Contacts with artists				
Mean (rank)...................	4.15 (3)	4.12 (5)	3.80 (9)	3.98 (5)
Percent satisfied.............	77.23	77.78	59.66	69.47
Percent dissatisfied..........	2.97	0.93	8.40	7.63
(Respondents).................	(101)	(108)	(119)	(131)

Table 2-34.
Factors affecting job satisfaction of arts administrators by field: 1981 (continued from previous page)

Factors	Field Theatres	 Orchestras	 Art Museums	 Community Arts Agencies (CAA's)
Potential for career growth				
Mean (rank)	3.96 (6)	4.00 (7)	3.85 (6)	3.58 (8)
Percent satisfied	68.63	74.04	66.67	57.58
Percent dissatisfied	7.84	5.77	7.69	18.18
(Respondents)	(102)	(104)	(117)	(132)
Contacts with board members				
Mean (rank)	3.68 (8)	3.85 (8)	3.81 (8)	3.82 (7)
Percent satisfied	59.00	68.52	66.39	67.69
Percent dissatisfied	14.00	7.41	9.24	10.77
(Respondents)	(100)	(108)	(119)	(130)
Contacts with private donors				
Mean (rank)	3.09 (10)	3.55 (9)	3.85 (7)	3.47 (9)
Percent satisfied	32.00	49.53	64.23	46.09
Percent dissatisfied	29.00	7.48	4.88	12.50
(Respondents)	(100)	(107)	(123)	(128)
Salary				
Mean (rank)	3.00 (11)	3.46 (10)	3.62 (10)	3.20 (10)
Percent satisfied	31.37	50.93	56.20	37.12
Percent dissatisfied	28.43	11.11	7.44	19.70
(Respondents)	(102)	(108)	(121)	(132)
Contacts with government agencies				
Mean (rank)	3.16 (9)	3.11 (11)	3.08 (11)	3.20 (10)
Percent satisfied	36.63	34.26	28.10	40.15
Percent dissatisfied	19.80	28.70	26.45	24.24
(Respondents)	(101)	(108)	(121)	(132)

Note: Factors are ranked from those yielding the greatest satisfaction, beginning with "1," to those yielding the least satisfaction, ending with "11," according to the average mean across all four fields. Number in parentheses () is the rank within the series.

Source: Paul DiMaggio, Managers of the Arts, National Endowment for the Arts, Research Division, Report 20, Seven Locks Press, Washington, D.C., 1987, p. 30.

Table 2-35.
Art managers' rankings of arts service organization functions by field: 1981

Rank	Functions	Theatres	Art Museums	Orchestras	Community Arts Agencies (CAA's)
		(percent ranking "very important")			
1	Initiating or taking stands on legislation in areas of interest to the field	79.00 (100)*	87.20 (125)	85.19 (108)	71.54 (130)
2	Representing the field to State and Federal agencies concerned with the arts	72.78 (101)	75.20 (125)	83.18 (107)	78.29 (129)
3	Enhancing the status of the field in the eyes of the public	67.33 (101)	47.11 (121)	66.67 (108)	58.46 (130)
4	Keeping members/professionals abreast of current management techniques	61.39 (101)	43.59 (117)	71.03 (107)	54.20 (131)
5	Providing training opportunities for administrators	53.47 (101)	30.77 (117)	65.74 (108)	67.42 (132)
6	Setting standards of professional or managerial ethics	45.54 (101)	86.29 (124)	45.37 (108)	38.93 (131)
7	Facilitating career development by fostering contacts with other administrators in field	38.61 (101)	34.40 (125)	40.74 (108)	38.46 (130)
8	Exercising leadership to make the field more relevant and accessible to disadvantaged groups	18.81 (101)	18.40 (125)	23.15 (108)	38.17 (131)
9	Bringing together administrators and colleagues from similar fields into one professional community	14.84 (101)	17.60 (125)	7.41 (108)	44.27 (131)
10	Preventing unqualified persons from serving as administrators	14.29 (98)	21.01 (119)	20.37 (108)	23.66 (131)

Note: Functions are ranked in order of importance according to the average percent of respondents reporting "very important" across all four fields.

*Numbers in parentheses indicate number of respondents.

Source: Paul DiMaggio, Managers of the Arts, National Endowment for the Arts, Research Division, Report 20, Seven Locks Press, Washington, D.C., 1987, p. 64.

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Table 2-36.
Salaries of arts administrators by level of education, age, sex, position, and type of organization (ACUCAA data): 1984

Average salary by age and level of education	20-29	30-39	40-49	50-59	60+
	(in dollars)				
Some college	*	25,320	29,085	22,765	*
College	19,015	28,075	27,640	29,915	37,240
Masters	19,645	25,700	30,090	33,030	24,015
Average salary by age and sex					
Male	21,320	28,680	33,950	40,890	36,809
Female	17,127	24,230	22,030	23,400	25,275
Difference (percent)	20	16	35	43	31

Average salary by level of education and sex	Some college	College	Master's	Doctorate
	(in dollars)			
Male	37,836	31,985	28,650	38,000
Female	21,590	21,690	24,075	28,775
Difference (percent)	43	32	16	24

Average salary by number of years in the field and sex	1-5	6-10	11-15	16-20	21-25	26+
	(in dollars)					
Male	24,535	30,725	33,920	38,900	38,505	43,400
Female	19,505	23,475	26,375	28,540	*	*
Difference (percent)	21	24	22	27		

Average salary by level of position and sex	Principal administrator	Assistant/associate administrator
	(in dollars)	
Male	32,030	25,855
Female	22,630	22,640
Difference (percent)	29	12

Average salary by type of organization and sex	Educational institution < 10,000 enrollment	Educational institution > 10,000 enrollment	Theatre or art/ civic center	Community organ- ization	Other
	(in dollars)				
Male	30,995	32,820	31,795	26,640	32,490
Female	20,995	25,270	23,135	19,900	24,225
Difference (percent)	32	23	27	25	25

*Insufficient data.

Source: Association of College, University, and Community Arts Administrators, Inc., ACUCAA Bulletin, Madison, WI, January 1984, Volume 27, No. 1, Exhibits A, B, and C, p. 2.

Table 2-37.
Respondent characteristics of arts administrators participating in the Association of College, University, and Community Arts Administrators (ACUCAA) and National Assembly of Local Arts Agencies (NALAA) membership survey: 1987

Characteristic	Percent
Type of organization (N=788)	
Educational institution	36
Local arts agencies	32
Presenter without facility	5
State agency/regional organization	4
Arts center/historic theater	17
Other non profit organization	7
Sex	
Male	52
Female	48
Age group (N=787)	
20-29	8
30-39	37
40-49	33
50-59	18
60 and over	4
Ethnicity	
White	97
Black	2
Hispanic, Asian, or other	1
Education (N=790)	
High school diploma	1
Some college	10
College graduate	36
Masters degree	43
Doctorate	9
Number of arts organizations in which respondent had worked (N=625)	
1	48
2 - 3	37
4 - 5	13
6 or more	2

Characteristic	Percent
Years in present organization (N=785)	
1-3	46
4-7	26
8-11	13
12-15	8
16-19	3
20 or more	3
Responsibilities by percentage of respondents performing them (N=790)	Percent of respondents
Supervision of staff	90
Marketing	84
Business management	83
Community outreach	78
Booking	76
Fundraising	71
Grantmaking	68
Facility management	57
Overseeing other services (i.e., security, a/v services)	50
Lobbying	43
Teaching	21
Size of organization (N = 786)	Percent
Budget	
$50,000 or less	15
$50,000 - 200,000	32
$200,000 - 500,000	21
$500,000 - 1 million	13
More than $1 million	18

Number of employees (N=674 full-time) (N=629 part-time)	Full time	Part time
1	19	27
2	16	18
3-5	29	26
6-10	16	10
11-25	14	8
26-50	4	5
51 or more	2	6

Source: Association of College, University, and Community Arts Administrators, Inc., The Arts Administrator: Job Characteristics Profile Survey 12. A cooperative research project by ACUCAA and NALAA, Madison, WI, 1987, pp. 1-8.

Table 2-38.
Salaries of arts administrators participating in the Association of College, University, and Community Arts Administrators (ACUCAA) and National Assembly of Local Arts Agencies (NALAA) membership survey, by selected characteristics: 1987

Characteristic	Average salary
Type of organization (full time)	(in dollars)
Educational institution, less than 10,000 enrollment	31,336
Educational institution, greater than 10,000 enrollment	37,439
Arts center/historic theatre	37,554
Local arts agency/private non-profit	27,973
Local arts agency/part of government	32,597
Presenter without facility	32,293
State agency/regional organization	33,104
Other nonprofit	33,016
Work status	
Full time	33,073
Part time	12,299
Position (full time)	
Principal administrator	33,717
Assistant administrator	26,850
Age (full time)	
20-29	23,147
30-39	31,007
40-49	34,943
50-59	37,697
60 and over	36,492

Characteristic	Average salary
Years in field	(in dollars)
1-4	25,008
5-9	28,619
10-14	35,315
15-19	40,834
20 or more	49,942
Education (full time)	
Some college	29,510
College graduate	30,592
Masters degree	34,752
Doctorate	43,995
Ethnicity*	
White	33,091
Non-white	28,198
Sex (full time)	
Male (total)	38,499
Female (total)	27,313
Male (Principal)	39,390
Female (Principal)	27,740
Male (Assistant)	30,129
Female (Assistant)	23,118

*Only 3 percent of the respondents (27) were nonwhite. The average salary for this group is at best a rough indicator.

Source: Association of College, University, and Community Arts Administrators, Inc., The Arts Administrator: Job Characteristics Profile Survey 12. A cooperative research project by ACUCAA and NALAA, Madison, WI, 1987, pp. 12, 13, 14, and 18.

Chapter 3

Arts Education

Section 3-1. **Secondary and Elementary Education**
Tables 3-1 to 3-39

Section 3-2. **Higher Education**
Tables 3-40 to 3-59

This chapter is divided into two sections, the first covering secondary and elementary education, and the second higher education. Within both sections, data are presented on offerings, enrollments, achievement/degrees awarded, and teaching.

One factor that has dominated recent educational thinking has been the seeking for excellence and the return to the "new basics." This emphasis has generated concern that "emphasis on excellence in education often has unnecessarily negative effects on the place of arts disciplines in the school curriculum."[1] On the other hand, recent trends have been toward increased specification of requirements for graduation, and the arts have often been among those subjects for which States and districts have recently initiated graduation requirements. Many educators, including the Council of Chief State School Officers (CSSO), have recommended that the arts be considered among the basic core curricula. The CSSO sponsored a major study of State art education policies in 1985. The final report of this study, entitled Arts, Education and the States, recommended that "the arts be established as part of the core of learning, central to State and local educational agencies and program goals."[2] In the preface to this report it is noted that:

> One cannot know and understand either the past or the present without an appreciation of the arts. Neither can one relate intelligently to the culture of others without exposure to the arts of that culture.[3]

An important aspect of the examination of arts education is its place within the context of the wider educational system. This often involves examination of how the arts are taught and how much emphasis is placed on the arts relative to other subjects. Consequently, many of the tables in this chapter also include information on non-art related subjects.

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[1] Hilda Smith, Scott Stoner, Melanie Isis, Harriet Lewis, Arts, Education and the States: A Survey of State Education Policies, Council of Chief State School Officers, Washington, D.C., September 1985, p. 7.

[2] Arts, Education and the States, p. 31.

[3] Arts, Education and the States, p. 4.

Major Sources of Information

The major source of information for this chapter is the United States Department of Education, Center for Education Statistics. Studies sponsored by this agency utilized in this chapter include:

- Higher Education General Information Survey (HEGIS), Earned Degrees and Other Formal Awards;
- High School and Beyond (HS&B);
- National Assessment of Educational Progress (NAEP);
- Fast Response Survey System (FRSS), Survey of Arts and Humanities Education;
- Recent College Graduates Survey;
- Public School Surveys.

Methodological descriptions of these studies are presented on the first table utilizing data from a given source. Studies sponsored by the Department of Education are typically collected and frequently analyzed by other organizations. Tables included from reports issued by other organizations are given both citations.

Other major sources of information on general education included in this chapter are:

- National Education Association's "Status of the American Public School Teacher;"
- Graduate Record Examinations;
- Gallup Poll on "Public Attitudes Toward the Public Schools;"
- Bureau of Census' "Participation in Adult Education Survey;"
- National Association of Secondary School Principals' study, "Mood of American Youth;"
- Council of Chief State School Officers' study, "Arts in the States."

Sources sponsoring studies or data collection specifically concerned with arts education utilized in this report include the following:

- National Art Education Association;
- Music Educators National Conference;
- National Association of Schools of Music;
- College Music Society;
- National Association of Schools of Art and Design;
- National Association of Schools of Dance;
- National Association of Schools of Theatre;
- International Council of Fine Arts Deans;
- Higher Education Arts Data Service (HEADS).

In preparing this report, several compilations of statistics were utilized. A major source of information is the compilation prepared by Daniel Steinel of the Music Educators National Conference. This work, entitled Music and Music Educators: Data and Information, covers most aspects of arts education and compiles data from most of the major sources listed above, up to 1984. This work was used extensively as a guide to sources of information, which were, where possible, updated. The Music Educators National Conference is also currently completing analysis of the 1987 Music Educators Survey, and of a major survey on the teaching of music in grades K-12 which were not completed in time for this report.

In preparing this chapter we also relied heavily on the two summary publications of the Department of Education, The Digest of Education Statistics and The Condition of Education, both of which are published yearly by the Center for Education Statistics and summarize findings from major education related studies as well as providing methodological descriptions of the studies.

Section 3-1. Secondary and Elementary Education

Offerings and Enrollments in Secondary Education

Table 3-1 presents data on specific course enrollment over the last four years of public secondary school, expressed as a percent of total secondary enrollment. The data are taken from Department of Education figures from the Biennial Survey of Education in the United States. The listing includes the categories "art" and music." With regard to art, the notable fact is the apparent decline in percent of students who had taken an art course between 1915 and 1949: from 23 percent in 1915, the first year this was included as a separate category, to 9 percent in 1949. Some caution must be exercised in interpreting these data. Although the notes to the table indicate that an attempt was made to keep the categories consistent and to adjust for differences, some of this decline may be due to definition changes. Music enrollments show less change, being 32 percent in 1915, 26 percent in 1934, and 30 percent in 1949.

Table 3-2 presents more recent data comparing secondary enrollment for 1973 and 1982 for student enrollment in grades 9-12. This table shows art enrollment at 17.9 percent in 1973 and 24.2 percent in 1982. Music enrollments experienced some decline, from 25.1 percent in 1973 to 21.6 in 1982. Some caution must also be used in interpreting these data. The table, taken from the Center for Education Statistics, A Trend Study of High School Offerings and Enrollment: 1972-73 and 1981-82, compared two studies done with slightly different methodologies, and small differences may be due to this factor (see methodological note on table 3-2). A detail of music offerings and enrollments is presented in table 3-3. From this it can be seen that small declines occurred in most areas. Among the music areas with the largest enrollments, chorus declined the most. The instrumental music categories of "band", "orchestra," and "instrumental music" when added together remained almost stable.

The 1981-82 data in tables 3-2 and 3-3 are from the Department of Education longitudinal data collection, High School and Beyond (HS&B). This effort, begun in 1980, involves both a school and a student data base and provides nationally representative information based on a sample of about 1,000 schools and a target sample of about 36 seniors and 36 sophomores from each school. Follow-ups were conducted in 1982 and 1984. Information is collected from school and student questionnaires and from student transcripts.

A number of special analyses have been done utilizing the High School and Beyond information. Tables 3-4 to 3-8 present data taken from a special analysis which focused on the arts and humanities. This report, entitled Course Offerings and Enrollments in the Arts and Humanities at the Secondary School Level, was prepared by Evaluation Technologies, Inc. in 1984.

Figures in tables 3-1 to 3-3 are based on a calculation of percent enrolled by dividing total secondary enrollment by numbers enrolled over four years. Another way to calculate percent enrolled is to divide enrollment over four years by the percent in only the 12th grade. This gives a figure on the percent ever taking a course over four years of high school. Tables 3-4 to 3-8 present data on secondary school arts enrollments utilizing this method and hence have somewhat higher figures. It should be noted that the estimates apply only to the secondary school students who were still enrolled in school in the Spring of 1982 or who had already graduated. Students who had left school between the HS&B Base Year Survey in 1980 and the first year followup were not included.

Table 3-4 shows that approximately 69 percent had taken some arts course over the four years of high school. Of the arts courses, fine arts and music had the largest enrollments with 37 and 32 percent respectively.

Table 3-5 presents the ratio of enrollments in arts and humanities to those in science and mathematics. Arts enrollments were about 70 percent of mathematics enrollments and 94 percent of science enrollments. Humanities enrollments were four and one third times higher than those of arts courses. However, it should be noted that the humanities category includes a large number of subjects including English, social studies, philosophy, religion, and foreign languages.

Tables 3-6 and 3-7 present offering and enrollment data by school characteristics. Arts courses were offered by 95 percent of public and Catholic schools and by 86 percent of other private schools. While offering some type of arts course was widespread across all school characteristics, certain types of arts courses are less available in smaller schools, schools in rural areas, and schools in the South. Enrollment data (table 3-7) indicate that the percent of students who took art courses did not vary significantly by school size, but was positively related to the percent of students typically going to college.

The note to table 3-8 indicates that about 13 percent of students were classified as having a concentration in the arts (defined as having earned more than three credits in any combination of arts courses). These students have somewhat higher grade point averages than the average for all students. Forty-one percent of arts concentrators had a B grade average or above, compared with 28.6 percent of all students. It should be noted that a student may have had a concentration in more than one subject area.

Credits in the Arts Earned by Students by High School Graduation

Table 3-9, also from the High School and Beyond study, presents data on the average number of credits earned by students graduating from high school in 1982. The data show that the mean number of credits in the arts (music, visual arts, dance, drama) was 1.4. Also included in this table are the number of credits recommended by the National Commission on Excellence in 1984.

Table 3-10 presents the average number of credits earned by high school graduates, by selected demographic characteristics. These data show only small variations from the overall mean of 1.4 credits for the arts within any of the demographic categories (from 1.6 to 1.0). Students in Catholic schools had the lowest mean, 1.0. Females averaged 1.5 compared with 1.2 for males. Higher ability students had slightly more credits, but they had more credits at graduation in other subjects as well.

Requirements in the Arts for High School Graduation

State Requirements

One of the most important outcomes of the recent reports criticizing the quality of education has been the increase in high school graduation requirements. The Commission on Excellence in Education did not list arts as one of the "new basics." However, there has been a growing perception that the arts should themselves be considered as part of the basic curriculum. The College Board's recognition of the arts as one of six basic subject areas has contributed to this movement.

Table 3-11 lists those States (26) having arts credit requirements for graduation in 1986. These data were taken from A National Survey of Art(s) Education by the National Art Education Association. A study by the Council of Chief State School Officers, Arts Education and the States, done a year earlier found that of the 22 States listed as having requirements, all but two had adopted the requirements after 1979.

While 26 States had some form of arts requirement in 1986, not all applied to all students and not all specifically had to be in the arts. A few States, such as California and Oregon, link arts and foreign languages and specify that a student may have credit in arts or foreign language. Other States require arts only for a certain type of diploma.

District Requirements

Table 3-12 presents district graduation requirements in the arts. In many cases, districts have more extensive requirements than States. This table illustrates the large increase between 1982 and 1987 in both specific arts requirements and in requirements which list arts as a sub-option within a specified group of subjects. In 1982, 18 percent of districts had specific arts requirements and 13 percent listed arts as a sub-option within a specified group. By 1987, these numbers had risen to 36 percent and 31 percent respectively. It should be noted that the percent of districts having a specific arts requirement and those having arts as part of a specified list of options can not be added together because the same district may have both types of requirement. Table 3-12 is based on a district survey and reflects the combined effect of State and district requirements. It should be kept in mind that there are a large number of small districts in the United States (75 percent of districts have enrollments of under 2,500). Therefore, overall averages for districts tend to be more like the information for small districts rather than for large districts.

Public Views on Whether Arts Should Be Required

Table 3-13 includes information from an annual Gallup Poll of public attitudes toward education on what subjects should be required of students going to college and not going to college. These data indicate that in 1983 only about 19 percent would require art for the college bound and 16 percent would require art for the non-college bound. Figures for music were similar. The data in the table indicate a decline between 1981 and 1983. However, it is not possible from the information provided to determine whether this decline is statistically significant.

Public Involvement with School Arts-Related Events

Table 3-14, from the same study as table 3-13, gives information on public involvement with the public schools. These data indicate that, other than reading material about the school, arts- and athletic-related programs were the contexts in which most of the general public had contact with the school. About the same percent of the general public attended arts-related program as attended athletic events.

Student Ranking of Course Importance

Table 3-15, taken from the National Association of Secondary School Principals survey report, The Mood of American Youth, gives student ratings of course importance. Music and art ranked 16 and 17 respectively out of 18 subjects.

Extracurricular Activities

One problem in measuring student exposure to the arts in school is the fact that, in some schools, arts-related programs are academic subjects and in others they are extracurricular activities. Table 3-16 presents data on extracurricular activities, also from the National Association of Secondary School Principals, The Mood of American Youth. Students were asked to check all activities in which they participated over the school year. Musical extracurricular activities were among the most frequently utilized, with instrumental music ranking second and choral music third. Participation rates are higher in this study, which reports data for grades 7-12, than those for high school alone, due to the fact that junior high

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participation rates are usually considerably higher than senior high rates.

Table 3-17 includes High School and Beyond data on the percent of high school seniors participating in extracurricular activities in 1982. The data indicate that those with higher grade point averages also have more extracurricular activities. Overall, about 20 percent of seniors participated in chorus or dance, 14 percent in band or orchestra, and 13 percent in drama or debating. Smaller schools had higher participation rates. Overall, girls have higher participation rates. Among boys, blacks have higher participation rates than whites in chorus and instrumental music. Among girls, blacks have higher participation rates than whites in chorus and about the same rates in instrumental music.

Table 3-18, from the Fast Response Survey System (FRSS) district survey of Arts and Humanities instruction, presents the mean percent of students enrolled in courses or participating in programs in the arts by level for junior/middle and senior high students. The district weights in this table have been adjusted to reflect total student enrollment at the applicable levels. These data indicate that exposure to arts and music is more frequent in junior/middle school than in senior high. This relates to the fact that music and art are frequently required for a semester each in grades 7 and 8, while in high school, when arts requirements exist, they are typically for one credit over the four-year period.

Achievement Scores in the Arts (National Assessment of Educational Progress Data)

Tables 3-19 to 3-21 present summary data by selected demographic characteristics from the National Assessment of Educational Progress (NAEP) for students aged 9, 13, and 17, respectively. (See table 3-19 for a description of the NAEP methodology.) Data for art and music are from 1978-79. The data indicate that art scores tended to vary less by the demographic characteristics than did some of the other subjects.

Certification and the Use of Specialists for Elementary Teaching

Table 3-22 gives a listing by State of the provisions for teacher certification in the various arts disciplines. Almost all 52 agencies have specific certification for music, and 45 have certification for visual art at the secondary level. Fewer States have certification for dance, drama, and creative writing.

Table 3-23 is a listing of States requiring arts courses for elementary certification. About half have specific arts requirements, typically three credit hours. This requirement is important because in most elementary schools art is taught by the classroom teacher. Table 3-24 presents State data on whether art education programs at the elementary level are taught by arts specialists. These data indicate that in the majority of States art is taught in elementary schools by the classroom teacher.

Table 3-25 presents data from the FRSS district survey on the percent of elementary schools within districts in which art and music are taught by specialists. These data confirm that the usual pattern is for art to be taught by the classroom teacher. Only about one-fourth (26 percent) were served full time by a visual arts specialist. Almost half (42 percent) of the schools were not served at all by a specialist, and 32 percent were served part time. Schools more frequently were served by a music specialist, with 45 percent served full time, and only 16 percent not served at all. These data are consistent with the fact that there are almost twice as many elementary music teachers as art teachers (see table 3-34).

Selected State and District Arts Policies

Tables 3-26 to 3-30 present additional data on State and district policies. Table 3-28 indicates that 78 percent of States now require by statute or regulation that there be arts education at the elementary level, and 62 percent require arts education at the junior high/middle school level. This contrasts to 56 percent and 38 percent, respectively, in 1979.

Time Spent on Arts Instruction at the Elementary Level

Table 3-29 presents recommended weekly instruction times for grades 1 through 6. Only 60 percent of States had recommendations in this area. Twenty-eight percent had recommendations of less than 5 percent, 32 percent of 5 percent or more. In 1966, the National Art Education Association recommended 100 minutes a week.

Table 3-31 presents data from the FRSS district survey on the average minutes per week and the percent of total instruction time devoted to the arts at various levels. Visual arts instruction times averaged 74 minutes per week in grades 1-3, 79 minutes in grades 4-6, and 118 minutes in grades 7-8. This was about 5 percent of total time in grades 1-6 and 7 percent in grades 7-8. Music instruction times were only slightly higher. Because this was a survey

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of districts (75 percent of which are under 2,500 in enrollment), small districts dominate the national averages. Times reported in music instruction for larger districts were shorter in grades 1-6 and longer in grades 7-8. The means reported in this survey were slightly higher than those reported for visual arts in 1980 (70 minutes per week) and in 1960 (60 minutes per week) by a National Art Education Survey (data not shown).

Number of Art Teachers

Table 3-32 presents data for 1961-1981 for secondary public schools on the percentage distribution of teachers by primary subject taught. These data, taken from the National Educational Association reports on the Status of the American Public School Teacher, report a range for art teachers of 2.0 to 3.7 percent and a range for music teachers of 1.7 to 4.7 percent of total teachers. The data do not indicate a consistent trend, however, and some differences in the figures may be related to survey methodological factors. In 1961 those teaching two or more subjects were apparently not included in the classification (see table note). This may account for the large increase in the percent of music teachers between 1961 and 1966 (from 1.7 to 4.7 percent of all teachers).

Table 3-33 presents data on the number of art teachers by State taken from the National Art Education data. Since 30 States reported in 1979, and 42 reported in 1985, overall totals are not comparable. However, totals for individual States are comparable.

Teacher Demand and Shortage

Assessment of teacher demand and shortage within the education field in general, and with regard to the arts in particular, depends partly on the manner in which these have been measured. Teacher demand and shortage are not easily measured, and recent studies have often had widely different results. Within the arts, the issue is more complex because schools differ in the extent to which they utilize art and music specialists. Results differ depending on whether the basis of measurement is the ratio of applicants to positions, presence of unfilled positions, some measure of the qualifications/specialization of those teaching, or the opinions of district administrators and principals.

Table 3-34 presents Department of Education data for 1983 on the number of art and music teachers and on teacher shortages per 1,000 teachers in public and private elementary and secondary schools. This report, Teachers in Elementary and Secondary Education, included music and art in a list of courses having a "significant number of shortages relative to their population of teachers" during the 1983-84 school year. Teacher shortage was defined as "positions vacant, abolished, or transferred because a candidate was unable to be found."

Table 3-35, taken from an earlier survey of Teacher Demand and Shortage, presents data on the percent of art teachers among the total number of teachers, and the percent art teachers were of layoffs in 1979. Art teachers were 2.2 percent of all teachers, 4.5 percent of all layoffs, and .8 percent of all shortages. Music teachers were 3.4 percent of all teachers, 3.7 percent of all layoffs, and 1.4 percent of all shortages. The total number of art teachers reported in table 3-35 is higher than those in table 3-33 because table 3-33 included only full-time teachers in 42 States. Table 3-35 includes all States and includes full- and part-time teachers.

Table 3-36 presents yet another measure of teacher demand and shortage, utilizing data from the Association of School, College, and University Staffing (ASCUS). This information is based on an opinion survey of teacher placement officers from a universe of the entire institutional membership in ASCUS. Sixty-one of 67 groups responded in time to be included. This survey reports some surplus in art, and a balance for music, in teacher demand and shortage based on opinions of agencies completing the survey.

Table 3-37 presents data from the FRSS survey on district administrators' views on whether they had experienced a shortage, balance, or surplus of teachers for selected fields. Most districts reported a balance between supply and demand, but about 20 percent reported a shortage in visual arts, music, and other arts. Shortages were more frequently reported for arts and music than for English or social studies. Surpluses were reported by 15 percent of districts for visual arts and by 16 percent for music.

Teaching Status of Those Recently Qualified To Teach

Table 3-38 presents data from the Recent College Graduate Surveys for 1978 and 1981. Over these years the total number of college students newly qualified to teach declined. This decline was also true for art, but not for music. However, in 1981 a larger proportion of those obtaining teacher qualifications actually applied for teaching jobs.

Table 3-39 presents data on certification by field of teaching by newly graduated elementary and secondary school teachers. In this table, fine arts is combined with foreign languages. About 72 percent of those in this category reported being certified in the field in which they were teaching. This was not much different from the average for all subjects, 78 percent.

Section 3-2. Higher Education

Earned Degrees in Arts-Related Fields

Tables 3-40 to 3-43 present data on earned degrees in arts-related fields taken from the Department of Education series "Earned Degrees and Other Formal Awards Conference" (see table 3-41 for methodological note). As can be seen in table 3-40, visual and performing arts increased from 30,394 bachelors degrees awarded in 1970 to 40,782 awarded in 1975. Since 1980 there has been no increase and some small declines in these areas. However, communications has had large increases, and "letters" has had large decreases. Architecture and environmental design has also increased. Considered as a percent of total degrees, visual arts and architecture have remained relatively stable, while letters has declined and communications has increased. Visual arts degrees were about 3.6 percent of bachelors degrees in 1970 and 4.1 in 1984. Communications were 1.3 percent in 1970 and 4.1 in 1984. Letters were 7.7 percent in 1970 but only 3.5 in 1984. Architecture degrees were .7 percent of bachelors degrees in 1970 and .9 in 1984.

Table 3-41 presents data on visual and performing arts degrees by sex for 1970 to 1985. The data indicate that the percent of visual and performing arts bachelors degrees awarded to women has changed little, while the percent of advanced degrees awarded to women, especially doctorates, has increased substantially. Table 3-42 presents total degrees awarded broken down by detailed disciplines within the arts for 1984. Table 3-43 presents data on associate degrees, including arts-related fields, for 1978 and 1981.

Credits Earned and Performance

Table 3-44, incorporating data from the High School and Beyond series, presents the mean number of semester credits in selected subjects earned by type of major for those graduating with bachelors degrees in 1976 and 1984. Looking at fine arts majors, one can see that their mean number of credits in business increased from 0.3 to 1.7 between 1972 and 1984; their computer science credits also increased from 0.1 to 0.6.

Table 3-45 presents an analysis of Graduate Record Examination performance in selected areas. The only areas showing increased scores were math and physics. Music was classified as having a "moderate decline" between 1966 and 1985.

Table 3-46 presents data comparing salaries for recent bachelors degree recipients by occupation. Data in this table are somewhat unstable. In 1978, the average for fine arts degree recipients in constant 1981 dollars was $15,300 compared to $16,000 for the average for all fields. In 1981, salaries for fine arts were above the average ($18,700 for fine arts, compared to $15,300 for all fields).

Institutions Granting Degrees in Art

Table 3-47 presents data collected by the National Art Education Association on the number of institutions granting degrees in art and in art education in 1984-85 by State. Data are not provided for nine States. A total of 759 institutions are listed as granting degrees in art and 542 in art education. For reference, it can be noted that there are a total of about 1,900 four-year and about 1,200 two-year institutions of higher education in the country.

Music Courses for the Non-major

Recent years have seen an increase of interest among several disciplines in the development of courses for non-majors. Within music departments this has been discussed under the rubric "Music in General Studies." In 1983 the National Association of Schools of Music and the College Music Society co-sponsored a study of Music in General Studies to develop a statistical base on which to consider policy issues related to the instruction of music for non-music majors. Their survey was sent to a universe of 2,500 music units in higher education. The response rate was 32 percent. Tables 3-48 and 3-49 present data from this survey. Of those responding, 82 percent of private four-year colleges and 96 percent of public four-year colleges had music appreciation courses for non-majors. Music theory courses for non-majors were offered by fewer schools (59 percent of private four-year and 75 percent of public four-year colleges).

In addition to general music courses, many institutions offer more specialized music history courses for the non-major (table 3-49). Among these courses, jazz is the most popular course offering. Over one-fourth of the 798 institutions responding offered a jazz course in the Fall of 1981, and a total of 10,726 students were enrolled.

Arts-Related Graduate and Professional Programs

Table 3-50 lists the number of arts-related graduate and professional programs by discipline in 1987, utilizing data from the Peterson's Guide to Graduate and Professional Programs. In developing this table, arts-related fields were defined as broadly as possible, and several programs were included which may be only marginally related to the arts. Hence, the number of programs should not be totaled.

Arts Administration Programs

The last 15 years have seen the growth of arts administration as a separately defined discipline. Table 3-51 lists universities offering graduate programs in arts administration and gives selected characteristics of the programs. Since 1975, the Association of Arts Administration Educators (AAAE) has conducted five surveys of graduate programs in arts administration. As can be seen from table 3-51, most of the programs were initiated in the 1970's. Most programs admit between 10 and 20 students each year. The largest program is at New York University with 40-45 students admitted each year.

Number of Teachers of Art, Drama, and Music in Higher Education

Table 3-52 presents Census Bureau data by State on the number of persons who identified their occupations as higher education teachers of art, drama, and music. If the numbers were tallied, there were about 42,000 teachers in 1970 and 28,385 in 1980, a drop of 32 percent. In the National Endowment for the Arts report from which this table is taken, it is noted that this reported drop may only reflect the fact that substantially fewer teachers specified their field in the 1980 census than in the 1970 census.

Higher Education Arts Data Service (HEADS) Reports

Tables 3-53 to 3-59 present selected data from the Higher Education Arts Data Service (HEADS) system. This project is a joint activity of the National Association of Schools of Dance, the National Association of Schools of Music, the National Association of Schools of Art and Design, the National Associations of Schools of Theatre, and the International Council of Fine Arts Deans. This data system collects annual data on a large number of characteristics of member institutions' programs including information on enrollments, degrees, faculty characteristics, program expenses, and sources of revenue. The data are presented by program type and enrollment size. Only a small number of tables are included in this compilation in order to give examples of the type of information available for each of the disciplines.

The system does not include all institutions having programs in the areas, so the data cannot be used to obtain estimates of the total number of degrees granted. The data in tables 3-53 to 3-56 should, therefore, not be used for this purpose. For example, the Department of Education reported about 39,000 bachelors degrees in visual and performing arts in 1985. The HEADS data taken together include only about 29,000 total (associate, bachelors, masters, doctorate) degrees in theatre, dance, art and design, and music. The data, however, provide much detail concerning these programs which is unavailable from other sources.

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Table 3-1.
Public secondary day school pupils enrolled in specified subjects, selected years: 1890 to 1949

Specified subject	1949	1934	1928	1922	1915	1910	1900	1890
	(figures cover enrollment in last 4 years of school, for school year ending in year indicated.)							
Total enrollment	5,399,452	4,496,514	2,896,630	2,155,460	1,165,495	739,143	519,251	202,963
	(percent)							
▶ English	92.9	90.5	93.1	76.7	58.4	57.1	38.5	--
Journalism	1.9	0.7	0.2	0.1	--	--	--	--
▶ Radio speaking and broadcasting	0.1	--	--	--	--	--	--	--
United States history	22.8	17.3	17.9	15.3	50.5 (b)	55.0 (b)	38.2 (b)	27.3 (b)
English history	(a)	0.5	0.9	2.9	--	--	--	--
World history	16.2	11.9	6.1	--	--	--	--	--
Civil government	8.0	6.0	6.6	19.3	15.7	15.6	21.7	--
Community government	(c)	10.4	13.4	--	--	--	--	--
Geography	5.6	2.1	0.3	--	--	--	--	--
Problems of democracy	5.2	3.5	1.0	--	--	--	--	--
Economics	4.7	4.9	5.1	4.8	--	--	--	--
Sociology	3.4	2.5	2.7	2.4	--	--	--	--
Psychology	0.9	0.3	1.0	0.9	1.2	1.0	2.4	--
Consumer education	0.7	--	--	--	--	--	--	--
General science	20.8	17.8	17.5	18.3	--	--	--	--
Biology	18.4	14.6	13.6	8.8	6.9	1.1	--	--
Botany	0.1	0.9	1.6	3.8	9.1	15.8	--	--
Physiology	1.0	1.8	2.7	5.1	9.5	15.3	27.4	--
Zoology	0.1	0.6	0.8	1.5	3.2	6.9	--	--
Earth science	0.4	1.7	2.8	4.5	15.3	21.0	29.8	--
Chemistry	7.6	7.6	7.1	7.4	7.4	6.9	7.7	10.1
Physics	5.4	6.3	6.8	8.9	14.2	14.6	19.0	22.8
Algebra	26.8	30.4	35.2	40.2	48.8	56.9	56.3	45.4
General mathematics	13.1	7.4	7.9	12.4	--	--	--	--
Geometry	12.8	17.1	19.8	22.7	26.5	30.9	27.4	21.3
Trigonometry	2.0	1.3	1.3	1.5	1.5	1.9	1.9	--
Spanish	8.2	6.2	9.4	11.3	2.7	0.7	--	--
Latin	7.8	16.0	22.0	27.5	37.3	49.0	50.6	34.7
French	4.7	10.9	14.0	15.5	8.8	9.9	7.8	5.8
German	0.8	2.4	1.8	0.6	24.4	23.7	14.3	10.5
Italian	0.3	0.2	0.1	(a)	--	--	--	--
Portuguese	(a)	--	--	--	--	--	--	--
Russian	(a)	--	--	--	--	--	--	--
Industrial subjects	26.6	21.0	13.5	13.7	11.2	--	--	--
General business training	5.2	6.2	3.0	--	--	--	--	--
Business arithmetic	4.6	4.9	6.9	1.5	--	--	--	--
Bookkeeping	8.7	9.9	10.7	12.6	3.4	--	--	--
Typewriting	22.5	16.7	15.2	13.1	--	--	--	--
Shorthand	7.8	9.0	8.7	8.9	--	--	--	--
Business law	2.4	3.2	2.6	0.9	--	--	--	--
Business English	1.0	0.9	0.5	--	--	--	--	--
Economic geography	1.7	4.0	4.8	1.7	--	--	--	--
Office practice	2.0	1.8	1.5	0.4	--	--	--	--
Retailing	0.5	--	--	--	--	--	--	--
Salesmanship and advertising	1.0	0.7	0.4	0.3	--	--	--	--
Cooperative office training	0.4	--	--	--	--	--	--	--
Cooperative store training	0.3	--	--	--	--	--	--	--
Home economics	24.2	16.7	16.5	14.3	12.9	3.8	--	--
Agriculture	6.7	3.6	3.7	5.1	7.2	4.7	--	--
Physical education	69.4	50.7	15.0	5.7	--	--	--	--
▶ Music	30.1	25.5	26.0	25.3	31.5	--	--	--
▶ Art	9.0	8.7	11.7	14.7	22.9	--	--	--
Teacher training	(a)	0.1	1.8	1.0	--	--	--	--

-- Indicates not a separate category.

(a) Less than 0.05 percent or fewer than 1 pupil in 2,000.

(b) Includes ancient history and medieval and modern history.

(c) Comparable data for 1949 not available.

Source: Office of Education, Biennial Survey of Education in the United States, 1948-1950, Washington, D.C.
As included in U.S. Bureau of the Census, Historical Statistics of the United States, Colonial Times to 1970, Washington, D.C., 1975, Series H 262-315.

Methodological note: For 1910-1934, the percentages are based on the number of pupils enrolled in the last four years of all schools that returned usable questionnaires. For 1890, 1900, and 1949, the figures are based on the total number of pupils enrolled in the last four years of all schools. The source states that "when necessary, the subjects reported in previous surveys were analyzed, and appropriate components were either recombined, separately listed, or eliminated (with corresponding changes in the number and percentage enrolled) in a manner to yield as close comparability as possible with the data in the current (1948-49) survey."

Table 3-2.
Number of students enrolled in selected subject areas compared with total enrollment in grades 9-12 of public secondary schools: 1972-73 and 1981-82

Subject area	1972-73 (a)		1981-82 (b)		Percentage change, 1972-73 to 1981-82
	Number (in thousands)	Percent	Number (in thousands)	Percent	
Total enrollment, grades 9-12......	11,975	100.0	12,661	100.0	5.7
▶ **English language arts**................	15,605	130.3	17,716	139.9	13.5
Health and physical education........	8,679	72.5	11,859	93.7	36.6
Social sciences......................	11,710	97.8	15,008	118.5	28.2
Mathematics..........................	6,619	55.3	9,850	77.8	48.8
Natural sciences.....................	6,119	51.1	8,278	65.4	35.3
▶ **Music**...............................	3,004	25.1	2,733	21.6	-9.0
Business.............................	5,763	48.1	5,864	46.4	1.9
Industrial arts......................	2,903	24.2	2,980	23.5	2.7
Home economics.......................	2,439	20.4	3,024	23.9	24.0
Foreign languages....................	3,067	25.6	2,953	23.3	-3.7
▶ **Art**.................................	2,143	17.9	3,061	24.2	42.8
Agriculture..........................	322	2.7	420	3.3	30.4
Vocational trade and industrial education..........................	447	3.7	1,874	14.8	319.2
Safety and driver's education........	3,297	27.5	2,026	16.0	-38.6
R.O.T.C..............................	142	1.2	172	1.4	21.1
Computer science.....................	NA	NA	344	2.7	NA
Allied health........................	NA	NA	80	0.6	NA

NA - Indicates data either not reported, not available, or not applicable.

Note: Percentages in columns 3 and 5 may exceed 100.0 because a student may have been enrolled in more than one course within a subject area during the school year. Data are based upon sample surveys and may differ somewhat from those reported elsewhere.

(a) Data have been revised since originally published to make them more comparable with the figures of 1981-82.

(b) These estimates are based on student transcript data.

Source: U.S. Department of Education, National Center for Education Statistics, A Trend Study of High School Offerings and Enrollments: 1972-73 and 1981-82, Washington, D.C.
As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics: 1985-86, U.S. Government Printing Office, Washington, D.C., February 1986.

Methodological note: This table is based on data gathered from three surveys sponsored by the National Center for Education Statistics (now Center for Education Statistics): the 1973 Survey of Public Secondary School Offerings, Enrollments, and Curriculum Practices; the 1982 High School and Beyond Course Offerings and Course Enrollments Survey; and the 1982 High School and Beyond Transcripts Survey. The original data for the 1973 study, which included grades 7 through 12, were adjusted to be representative of grades 9 through 12. Therefore, figures given in this trend study will differ from those in the original 1973 study. The High School and Beyond Course Offerings and Course Enrollments was used to determine the number of schools offering specific courses. Because of a high nonresponse rate from schools on enrollments, the student transcript data were used to calculate the course enrollments.

Table 3-3.
Offerings and enrollments in specific music courses in public secondary schools: 1973 and 1982

Course	Number of schools offering this course	As a percent of all secondary schools	Total enrollment in course (thousands)	As a percent of total secondary enrollment
1973				
General music	2,173	14.2	206	1.7
Music appreciation	3,211	21.0	119	1.0
Theory & harmony/composition	3,455	22.6	60	0.5
Choir, chorus, glee club	12,106	79.1	1,240	10.4
Instrumental music	2,657	17.4	150	1.2
Band (marching, concert, stage)	12,598	82.3	1,065	8.9
Orchestra	2,969	19.4	102	0.9
Small instrumental ensembles	2,179	14.2	63	0.5
Any music course	13,437	87.9	3,004	25.1
1982				
General music	1,662	10.6	61	0.5
Music appreciation	3,953	25.2	99	0.8
Theory & harmony/composition	5,420	34.6	72	0.6
Choir, chorus, glee club	12,340	78.8	1,061	8.4
Instrumental music	5,395	34.4	190	1.5
Band (marching, concert, stage)	13,574	86.6	1,111	8.8
Orchestra	2,886	18.4	86	0.7
Small instrumental ensembles	1,970	12.6	52	0.4
Any music course	14,566	93.0	2,733	21.6

Note: For 1973, total U.S. secondary schools = 15,306; total secondary enrollment = 11,974,683. For 1982, total U.S. secondary schools = 15,667; total secondary enrollment = 12,660,537. See table 3-2 for methodological note.

Source: National Center for Education Statistics, A Trend Study of High School Offerings and Enrollments: 1972-1973 and 1981-1982, U.S. Government Printing Office, Washington, D.C.
As included in Soundpost, Winter 1987, table 1. Data provided by Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA, 1984, table 5.1.

Table 3-4.
U.S. secondary schools offering courses in arts programs, average number of courses per school, and total enrollment in each program: 1981-82

U.S. total secondary schools 19,725; U.S. total grade 12 enrollment = 3,268,000

	Secondary schools offering courses in program		Average courses per school (b)	Program enrollment	
Instructional program	Number (a)	Percent of schools	Number	Number (thousands)	Percent of enrollment grade 12 (c)
Total arts	18,600	94.1	11.3	2,253	69.0
Dance	2,300	11.4	0.2	78	2.4
Dramatic arts	9,600	48.5	1.2	410	12.5
Design	700	3.6	0.1	12	0.3
Graphic and commercial arts	3,300	16.7	0.2	61	1.9
Crafts	9,300	47.4	1.4	451	13.8
Fine arts	16,700	84.9	3.1	1,212	37.1
Music	17,800	90.1	4.7	1,055	32.3
Creative writing	6,000	30.4	0.4	222	6.8

Note: See table 3-5 for methodological note.

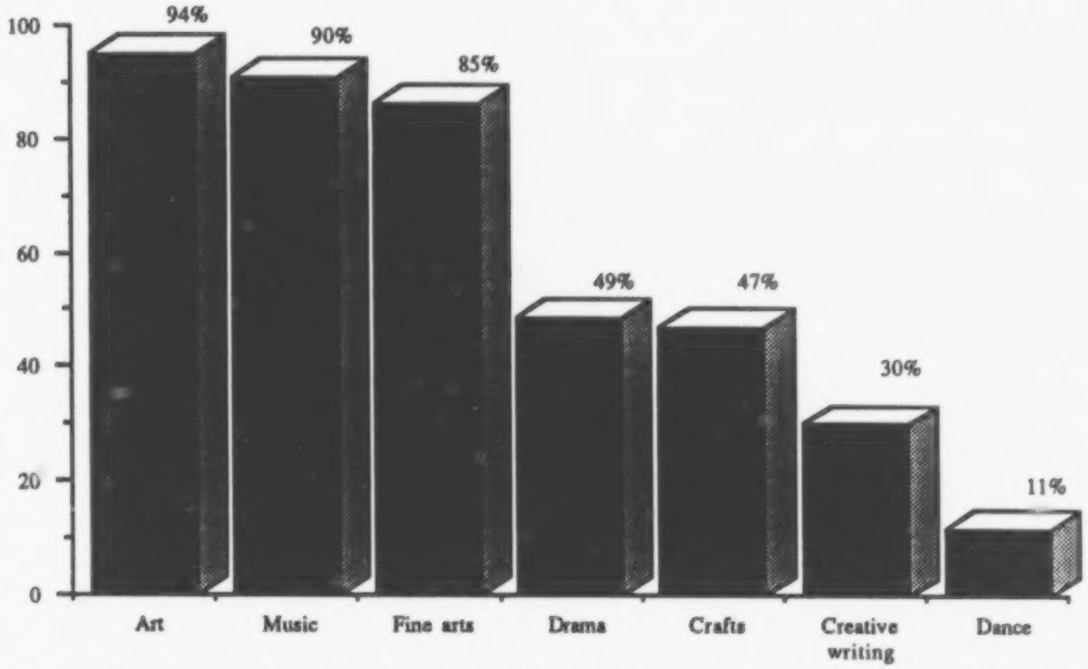
(a) Schools rounded to the nearest hundred.

(b) Includes those schools not offering course as having "0" courses.

(c) Represents percent of students who have taken the course over four years of high school.

Source: Data from the High School and Beyond Study as analyzed by Evaluation Technologies Inc., Course Offerings and Enrollments in the Arts and the Humanities at the Secondary School Level, Arlington, VA, December 1984, tables 1 and 2, pp. 18 and 20.
Prepared for National Center for Education Statistics under Contract OE-300-83-0037 with the U.S. Department of Education.

Chart 3-1.
Percent of U.S. secondary schools offering courses in selected arts subjects: 1981-82



Source: U.S. Department of Education, High School and Beyond Study, as analyzed by Evaluation Technologies, Inc.; See table 3-4 for full citation.

Table 3-5.
Ratio of enrollments in arts and humanities to those in mathematics, science, and total course enrollment: 1981-82*

Program category	Subject area				Total course enrollment
	Arts	Humanities	Mathematics	Science	
Arts...............	1.0	0.2	0.7	0.9	0.1
Humanities.........	4.3	1.0	3.0	4.0	0.3

* All ratios have been rounded to a single decimal.

Source: Data from the High School and Beyond study as analyzed by Evaluation Technologies, Inc. Course Offerings and Enrollments in the Arts and the Humanities at the Secondary School Level, Arlington, VA, December 1984, table 4, p. 24.
Prepared for the National Center for Education Statistics under Contract OE-300-83-0037 with the U.S. Department of Education.

Methodological note: High School and Beyond (HS&B) is a national longitudinal survey of 1980 high school seniors and sophomores conducted by CES. A probability sample of 1,015 high schools was selected with a target number of 36 seniors and 36 sophomores in each of the schools. A total of 58,270 students participated in the base-year survey. Substitutions were made for noncooperating schools in those strata where it was possible, but not for students. Student and parent refusals and student absences resulted in an 84 percent completion rate for students. This rate refers to the overall response rate of the survey and not the completion rate of each item within the survey.

Several small groups in the population were oversampled to allow for special study of certain types of schools or students. Students completed questionnaires and took a battery of cognitive tests. In addition, a sample of parents of sophomores and seniors (about 3,600 for each cohort) was surveyed.

Nonresponse can come from the 9 percent school nonresponse, a 16 percent student nonresponse, and the nonresponse rates for given items. The nonresponse rate by item for those students returning a survey ranges from a low of 0.3 percent (questioning if the student expects to graduate) to a high of 21 percent (concerning family income).

As part of the first followup survey, transcripts were requested in Fall 1982 for an 18,152-member subsample of the sophomore cohort. Of the 15,941 transcripts actually obtained, 1,969 were excluded because the students had dropped out of school before graduation, 799 were excluded because they were incomplete, and 1,057 transcripts were excluded because either the student graduated before 1982 or the tanscript indicated neither a dropout status nor graduation. As part of the second followup survey in 1984, postsecondary transcripts were sought for the 73,434 of the 1980 high school seniors attending any type of postsecondary school or college since leaving high school. One or more transcripts were obtained from 93 percent of the cases. This note was taken from The Condition of Education: 1987.

Table 3-6.
Percentage of schools offering courses in the arts by school type, size, region, urbanicity, percent disadvantaged, and percent going to college: 1981-82

	Art	Dance	Drama	Graphics	Crafts	Fine arts	Music	Creative writing
Type of school (a)				(percent)				
Public (N = 15,900)................	95.2	11.5	48.3	18.9	48.1	86.2	91.1	33.4
Catholic (N = 1,500)...............	94.9	12.0	52.0	12.3	49.3	79.8	85.8	32.1
Other private (N = 2,300)..........	86.3	10.4	50.3	5.1	41.1	79.3	86.3	9.3
School size (a)								
Less than 500 students (N = 9,900).	89.1	6.7	31.4	8.3	32.1	74.9	82.9	18.9
500 - 1,499 students (N = 7,100)...	98.8	9.3	59.3	19.9	55.5	93.5	97.2	37.3
1,500 or more students (N = 2,700).	100.0	34.4	85.7	39.7	82.2	98.9	98.3	54.9
Region (a)								
North (N = 3,400)..................	97.3	6.8	68.1	29.3	68.4	91.6	93.2	39.4
South (N = 6,900)..................	88.9	8.7	31.9	8.7	22.4	74.6	83.3	13.9
Central (N = 6,100)................	97.8	8.1	49.1	18.2	54.8	88.1	95.3	39.4
West (N = 3,200)...................	94.9	28.5	70.7	17.8	64.8	93.6	91.8	39.5
Urbanicity of school (a)								
Urban (N = 3,000)..................	94.4	25.3	65.5	19.5	54.6	91.9	91.4	28.7
Suburban (N = 7,000)...............	97.6	15.6	64.9	26.3	62.5	89.0	90.1	40.9
Rural (N = 9,700)..................	91.5	4.1	32.1	9.0	34.2	79.7	89.7	20.6
Percent disadvantaged (a)								
0 (N = 5,000)......................	89.8	12.3	42.3	11.1	35.7	75.7	82.2	25.6
1 - 9 (N = 5,300)..................	97.0	10.4	60.2	22.1	55.2	90.2	96.1	42.3
10 - 24 (N = 4,300)................	97.7	13.9	55.3	23.7	61.6	89.3	95.3	34.9
Greater than 25 (N = 3,300)........	92.6	10.3	36.8	12.7	34.3	84.4	85.3	21.7
Percent going to college (a, b)								
0 - 25 (N = 3,600).................	90.1	11.5	35.5	15.2	34.9	75.3	78.7	24.6
26 - 50 (N = 8,200)................	96.3	9.2	47.0	17.1	48.8	87.9	93.5	32.7
51 - 75 (N = 4,400)................	93.4	11.6	61.0	22.1	55.7	89.6	92.5	36.8
76 - 100 (N = 3,300)...............	93.6	17.1	52.1	46.8	46.8	82.7	91.3	23.0

Note: See table 3-5 for methodological note.

(a) Schools rounded to the nearest hundred.

(b) These percentages were estimates made by a school with respect to the 1980-1981 graduating class.

Source: Evaluation Technologies, Inc., Course Offerings and Enrollments in the Arts and the Humanities at the Secondary School Level, Arlington, VA, December 1984, tables 5-8, 13-44, pp. 28, 30, 32, 33, 40, and 41. Prepared for the National Center for Education Statistics under contract OE-300-83-0037 with U.S. Department of Education.

Table 3-7.
Percent of secondary school students enrolled in arts programs, over the 4 years of high school by school-type, size, region, urbanicity, percent disadvantaged, and percent going to college: 1981-82

	Percent enrolled over 4 years as a percent of 12th grade enrollment							
	Any art	Dance	Drama	Graphics	Crafts	Fine arts	Music	Creative writing
Type of school (a)				(percent)				
Public (N = 2,605).....................	69.0	2.4	12.6	2.0	13.8	36.3	32.5	7.0
Catholic (N = 195).....................	64.2	2.9	9.3	0.6	9.2	39.3	24.3	9.9
Other private (N = 83)................	71.5	2.7	22.0	0.5	18.3	48.5	40.5	5.7
School size (a)								
Less than 500 students (N = 449)......	67.7	0.9	10.7	0.7	11.0	39.1	36.7	6.6
500 - 1,499 students (N = 1,371)......	68.1	1.1	11.2	1.5	11.7	35.5	33.6	7.1
1,500 or more students (N = 1,065)....	70.0	4.8	15.3	2.8	17.1	37.6	28.4	7.3
Region (a) (b)								
North (N = 683)........................	65.6	2.1	11.4	2.3	11.3	36.7	31.3	5.2
South (N = 890)........................	62.1	1.5	8.4	1.3	7.7	34.3	28.8	4.1
Central (N = 850)......................	73.2	1.8	13.6	2.0	15.0	39.1	37.2	8.8
West (N = 463).........................	77.9	5.9	20.9	2.1	25.7	37.8	30.5	12.7
Urbanicity of school (a)								
Urban (N = 582)........................	73.9	3.3	14.2	2.7	14.7	43.9	33.4	6.6
Suburban (N = 1,404)..................	68.1	3.3	14.6	1.8	15.0	35.1	29.5	7.5
Rural (N = 899)........................	66.5	0.5	8.5	1.4	10.7	35.1	35.5	6.9
Percent disadvantaged (a)								
0 (N = 384)............................	69.9	3.1	13.9	1.3	15.1	35.9	35.9	8.9
1 - 9 (N = 969)........................	70.1	2.7	14.2	2.5	15.1	37.5	31.9	7.8
10 - 24 (N = 776)......................	69.8	1.6	12.9	1.8	13.0	35.7	33.6	7.3
Greater than 25 (N = 521)..............	65.6	3.2	9.3	1.8	11.0	38.1	28.3	5.7
Percent going to college (a) (c)								
0 - 25 (N = 360).......................	66.0	1.5	8.6	2.4	11.3	37.3	29.5	5.2
26 - 50 (N = 1,268)....................	68.6	1.8	11.5	1.7	12.6	36.0	32.7	7.7
51 - 75 (N = 915)......................	69.3	3.0	14.8	1.5	15.6	36.1	31.7	7.4
76 - 100 (N = 321).....................	71.1	4.7	15.3	3.2	14.2	41.8	33.7	6.6

Note: See table 3-5 for methodological note.

(a) Students in thousands.

(b) Region as used in this survey reflects the Census Bureau classification.

(c) These percentages were estimates made by a school with respect to the 1980-1981 graduating class.

Source: Data from High School and Beyond Study as analyzed by Evaluation Technologies, Inc., Course Offerings and Enrollments in the Arts and the Humanities at the Secondary School Level, Arlington, VA, December 1984, tables 25-28, 33-34, pp. 56, 58, 60, 61, 69, and 70. Prepared for the National Center for Education Statistics under Contract OE-300-83-0037 with U.S. Department of Education.

Table 3-8.
Percentage of students with various overall grade averages by area of concentration: 1981-82

Overall grade average	Area of concentration Arts	Humanities	Mathematics	Science	All students
	(percent)				
A......................	0.4	0.4	1.1	1.2	0.3
A-.....................	15.5	17.5	36.3	32.5	9.9
B......................	25.1	24.0	32.2	33.1	18.4
B-.....................	28.7	25.6	22.9	23.4	26.8
C......................	22.5	22.0	6.0	8.6	27.7
C-.....................	7.5	9.0	1.5	1.3	14.6
D......................	0.5	1.5	0.0	0.0	2.4
D-.....................	0.0	0.0	0.0	0.0	0.0
F......................	0.0	0.0	0.0	0.0	0.0

Note: Overall, about 13 percent of students were classified as having a concentration in the arts. Area of concentration was defined as having earned more than three credits in any combination of arts courses. A student may have areas of concentration in more than one subject. See table 3-5 for methodological note.

Source: High School and Beyond Study as analyzed by Evaluation Technologies, Inc. Course Offerings and Enrollments in the Arts and the Humanities at the Secondary School Level, Arlington, VA, December 1984, table 41, p. 84. Prepared for the National Center for Education Statistics under Contract OE-300-83-0037 with the U.S. Department of Education.

Table 3-9.
Average credits earned by 1982 high school graduates by subject area and number of "New Basics" credits recommended by the National Commission on Excellence in Education.

	Average number of credits earned	Number of "New Basics" credits recommended
English	3.6	4.0
Mathematics	2.5	3.0
Physical and life science	1.8	3.0
Social studies	2.6	3.0
Computer science	(a)	0.5
Foreign language	1.0	2.0
"New Basics" total	11.5	15.5
Business	1.7	NA
Trade and industry	0.9	NA
Home economics	0.7	NA
Arts	1.4	NA
Personal (b)	2.8	NA
Other	2.0	NA
Total	21.0	NA

NA - Not among the courses specifically included in "New Basics" by the Commission.

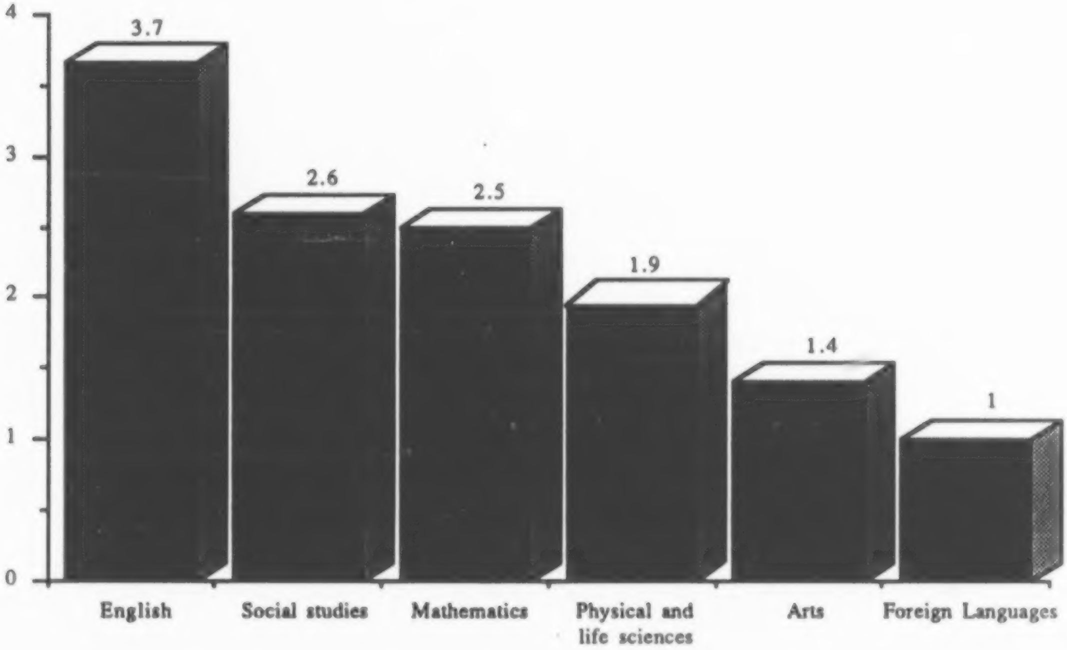
Note: These averges differ slightly from those in table 3-10 due to revisions made for table 3-10. See tables 3-5 and 3-10 for methodological note.

(a) Because of the small number of students who had taken a course in computer science, that subject area is included in "Other."

(b) Includes basic skills, citizenship/civic activities, health-related activities, interpersonal skills, leisure and recreational activities, and personal awareness.

Source: National Center for Education Statistics, High School and Beyond, 1983.
As included in U.S. Department of Education, Center for Education Statistics, The Condition of Education: 1986, Washington, D.C., 1987, table 1:7, p. 40.

Chart 3-2.
Average number of Carnegie units of credit earned by high school graduates in selected subjects: 1982



Source: U.S. Department of Education, High School and Beyond Study; See table 3-10 for full citation.

Table 3-10.
Average number of Carnegie units earned by high school graduates, by area of study and selected student and school characteristics: 1982

Characteristic	Total	**English**	Foreign language	Mathe- matics	Natural science	Social science	**Arts**	Business	Trade and industry	Other (a)
Average number of units.........	21.0	3.7	1.0	2.5	1.9	2.6	1.4	1.7	.9	5.4
Student characteristics										
Sex										
Male...........................	20.8	3.6	.8	2.6	1.9	2.6	1.2	1.0	1.6	5.4
Female.........................	21.2	3.7	1.2	2.5	1.9	2.6	1.5	2.4	.2	5.3
Race/ethnicity										
White, non-hispanic............	21.2	3.7	1.1	2.6	2.0	2.6	1.4	1.8	.8	5.2
Black, non-hispanic............	20.3	3.6	.7	2.4	1.6	2.5	1.2	1.7	.8	5.8
Hispanic.......................	20.7	3.6	.8	2.2	1.5	2.5	1.2	1.6	1.1	6.1
Asian or Pacific Islander......	21.7	3.6	1.9	3.1	2.4	2.5	1.2	1.1	.7	5.2
American Indian/Alaskan Native.	20.6	3.5	.4	2.0	1.6	2.7	1.6	1.5	1.6	5.6
Test performance group (b)										
Low............................	20.0	3.4	.3	1.9	1.2	2.5	1.3	1.8	1.1	6.4
Low-middle.....................	20.7	3.6	.7	2.2	1.5	2.6	1.3	2.2	1.0	5.6
High-middle....................	21.3	3.7	1.1	2.6	2.0	2.6	1.4	1.9	.8	5.3
High...........................	22.0	3.8	1.9	3.3	2.7	2.7	1.5	1.2	.5	4.4
Postsecondary education plans										
None...........................	20.0	3.5	.3	1.9	1.3	2.5	1.2	2.0	1.4	6.0
Vocational/technical school....	20.7	3.5	.5	2.0	1.4	2.6	1.4	2.0	1.4	6.1
Less than 4 years of college...	21.1	3.7	1.0	2.4	1.7	2.6	1.4	2.1	.7	5.5
Bachelor's degree..............	21.7	3.8	1.5	3.1	2.3	2.7	1.5	1.5	.5	4.9
Advanced degree................	21.6	3.8	1.9	3.2	2.6	2.6	1.4	1.2	.3	4.5
Time spent on homework										
Less than 1 hour per week......	20.1	3.4	.4	2.0	1.3	2.4	1.3	1.4	1.8	6.1
1 to less than 5 hours per week	21.0	3.6	.9	2.5	1.8	2.6	1.4	1.9	.9	5.5
5 or more hours per week.......	21.7	3.8	1.8	3.1	2.5	2.6	1.4	1.5	.3	4.6
School characteristics										
Control										
Public.........................	20.9	3.6	.9	2.5	1.8	2.6	1.4	1.8	.9	5.4
Catholic.......................	23.4	4.1	2.0	3.3	2.3	2.7	1.0	1.5	.3	6.2
Other private..................	20.4	3.9	1.9	3.0	2.4	2.9	1.4	.9	.3	3.7

Note: Data are based on student transcripts for the last four years of high school. Data have been revised slightly from previously published figures. The Carengie unit is a standard of measurement that represents one credit for the completion of a one-year course. Because of rounding, details may not add to totals. See table 3-5 for methodological note.

(a) Includes courses in architecture, computer and information sciences, health, home economics, industrial arts, personal and social development, philosophy, physical education, psychology, public affairs, and religion.

(b) Test performance as measured by a test battery administered as part of the High School and Beyond survey.

Source: U.S. Department of Education, Center for Education Statistics, High School and Beyond, 1982 survey. (This table was prepared in May 1986.)
As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics: 1987, U.S. Government Printing Office, Washington, D.C., May 1987, table 83, p. 96.

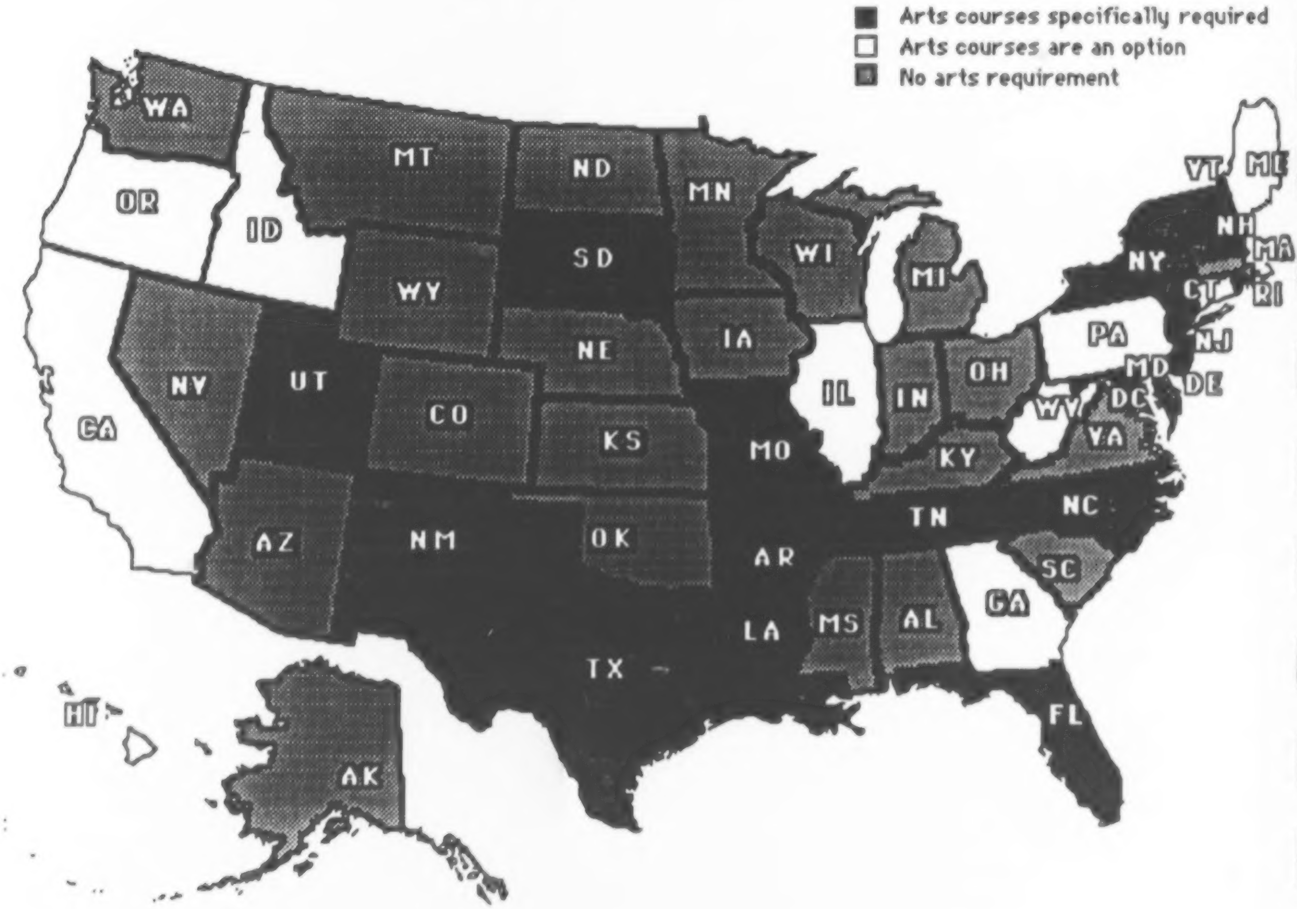
Table 3-11.
States that include arts credits as a requirement for graduation from high school: 1986

State	Years of instruction
Arkansas	1/2 fine arts
California	1 fine arts or foreign language
Connecticut	1 arts or vocational education
Florida	1/2 performing fine arts
Georgia	1 fine arts, vocational education, or computer technology
Hawaii (honors diploma)	2 credits art or music or foreign language
Idaho	4 credits in fine arts, foreign language, and humanities, of which 2 credits can be in performing arts
Illinois	1 art, foreign language, music, or vocational education
Louisiana (advanced high school program)	1 fine arts
Maine	full year: fine arts-art music, drama, forensics
Maryland	1 credit, fine arts (art, music, theatre, dance)
Missouri	
(standard)	1 fine arts
(college prep)	1 fine arts
New Hampshire	1/2 fine arts
New Jersey	1 fine, practical, or performing arts
New Mexico	1 practical or fine arts
New York	1 unit of credit: art and/or music
North Carolina (scholars program)	1 unit in arts education (visual arts, dance music, and theatre arts)
Oregon	1 applied arts, fine arts, or foreign language
Pennsylvania	2 arts and humanities
Rhode Island (college bound)	1/2 arts
South Dakota	1/2 fine arts
Tennessee (academic diploma)	2 units in visual or performing arts
Texas (advanced high school program)	1 fine arts
Utah	1 1/2 fine arts
Vermont	1 arts
West Virginia	1 applied, fine, or performing art, or second language

Note: Data are as of December 1986. See table 3-24 for methodological ntoe.

Source: NAEA News, Volume 28, No. 6, December 1986.
As included in E. Andrew Mills and D. Ross Thomson, A National Survey of Art(s) Education, 1984: State of the Arts in the States, National Art Education Association.

Chart 3-3.
States that include arts credits as a requirement for graduation from high school: 1984-85.


■ Arts courses specifically required
□ Arts courses are an option
▨ No arts requirement
WA
OR
CA
ID
NY
MT
WY
UT
AZ
ND
SD
NE
CO
NM
KS
OK
TX
MN
IA
MO
AR
LA
WI
IL
MI
IN
OH
KY
TN
MS
AL
GA
FL
SC
NC
VA
WY
DC
MD
DE
NJ
PA
NY
CT
RI
MA
NH
VT
ME
HI
AK

Source: National Art Education Association, December 1986; See table 3-11 for full citation.

Table 3-12.
Percent of districts having credit requirements and mean number of credits required in arts related subjects for seniors graduating from high school, by enrollment size and geographic region: 1982 and 1987

District characteristics	Percent having credit requirement				Mean number of credits (a)			
	Arts (visual arts, music other arts)		Arts as an option (b)		Arts (visual arts, music, other arts)		Arts as an option (b)	
	1982	1987	1982	1987	1982	1987	1982	1987
All districts...........	18	36	13	31	0.19	0.37	0.17	0.40
Enrollment size								
Less than 2,500.........	18	35	12	26	0.19	0.36	0.17	0.35
2,500 to 9,999..........	19	38	14	42	0.19	0.43	0.16	0.53
10,000 or more..........	18	40	20	39	0.17	0.36	0.29	0.54
Geographic region (c)								
Northeast...............	20	60	17	40	0.28	0.66	0.25	0.53
Central.................	18	26	10	20	0.19	0.27	0.12	0.26
Southeast...............	9	29	12	31	0.09	0.22	0.16	0.38
West....................	15	37	15	40	0.17	0.41	0.22	0.53

Note: Data in this table are from a study of school districts and reflect the combined effect of State and district requirements.

(a) Includes those not having a requirement as having "0" credits required.

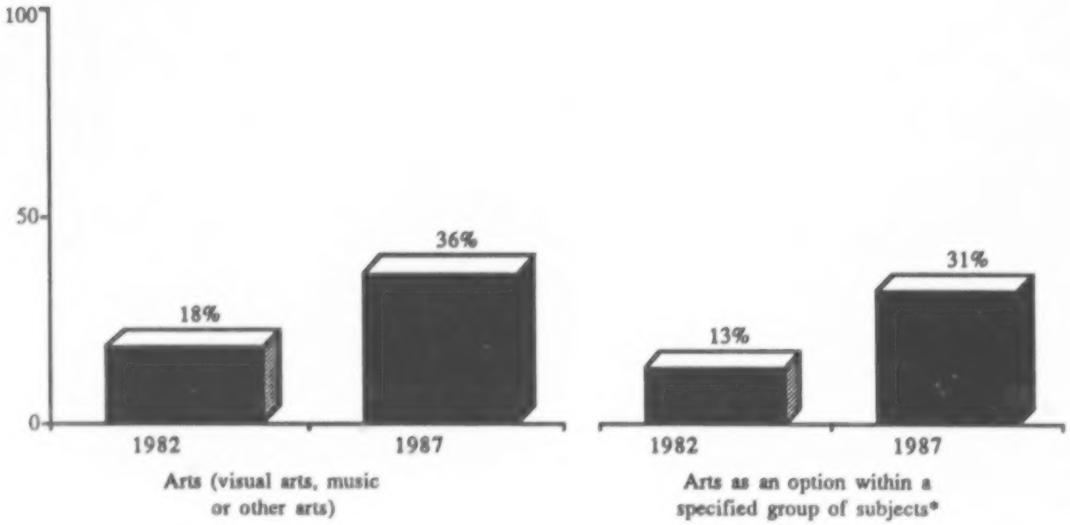
(b) Arts as an option refers to a requirement in which courses in the arts are an option within a specified group of subjects that fulfill requirement (e.g., arts or foreign language or computer science).

(c) Geographic region classifications are those used by the Department of Commerce, Bureau of Economic Analysis, and are not the same as Census Bureau regions. See Appendix 2 for a description of States included in each region.

Source: U.S. Department of Education, Office of Educational Research and Improvement, Fast Response Survey System Bulletin, Public School District Policies and Practices in Selected Aspects of Arts and Humanities Instruction, Washington, D.C., February 1988, table 5.

Methodological note: This survey of public school districts was conducted under contract by Westat, Inc., utilizing the FRSS system. Questionnaires were mailed to a probability sample of 700 districts from the universe of 15,250 districts. Telephone followup of nonrespondents was continued until a 95 percent response rate was attained. The sampling frame used for the survey was the 1983-84 Common Core of Data Universe of Public School Systems. The sample was stratified by enrollment size and metropolitan status. The allocation of the sample to a particular strata was made approximately in proportion to the aggregate of the square root of the average enrollment. Districts within stratum were sampled with equal probability. The survey data were weighted to reflect sampling rates proportional to the probability of selection and were adjusted for nonresponse. Estimates of the standard errors were computed using a balanced half sampling technique known as balanced repeated replication. Standard errors for key statistics are included in the report, which can be obtained from the Center for Education Statistics. It should be kept in mind that this FRSS survey represents the approximately 15,250 school districts in the United States, 75 percent of which are small, with enrollments of under 2,500. However, those tables reporting on percent of students or schools have been weighted in such a way to reflect enrollments and number of schools in the district.

Chart 3-4.
Percent of public school districts having arts requirements for high school graduation: 1982 and 1987



*Arts as an option refers to a requirement in which arts courses are one of several possible credit options used to fulfill a type of credit requirement (e.g., arts or foreign language or computer science).

Source: U.S. Department of Education, Center for Education Statistics, FRSS survey of Arts and Humanities Instruction; See table 3-12 for full citation.

Table 3-13.
Percentage of the public who would require specific subjects in high school of students who plan to and who do not plan to go on to college: 1981 and 1983

Course	1981		1983	
	College bound	Non-college bound	College bound	Non-college bound
	(percent)			
Mathematics	94	91	92	87
English	91	89	88	83
History/U.S. government	76	71	78	63
Science	76	58	76	53
Business	60	75	55	65
Foreign language	54	21	50	19
Health education	47	46	43	42
Physical education	44	43	41	40
Vocational training	34	64	32	74
Art	28	20	19	16
Music	26	20	18	16

Note: The percentages represent responses to the following questions: "Would you look over this card which lists high school subjects. If you were the one to decide, what subjects would you require every public high school student who plans to go on to college to take?" and "What about those public high school students who do not plan to go on to college when they graduate? Which courses would you require them to take?" Figures add to more than 100 percent because of multiple responses.

Source: 15th Annual Gallup Poll, Phi Delta Kappan, September 1983. Copyright 1983 by Phi Delta Kappa, Inc. All rights reserved.
As included in Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA, 1984, table 5.1.

Methodological note: Through funding provided by Phi Delta Kappa, the Gallup Poll conducts annual surveys of the public's attitude toward education. Each year, the Poll interviews a sample of adults representative of the civilian noninstitutionalized population 18 years old and over. Samples used from 1977 to 1986 ranged from 1,506 to 1,557 respondents. Personal, in-home interviewing was conducted in all areas of the Nation and in all types of communities. The sample design included stratification by size of community and region.

Table 3-14.
Public involvement with the local schools: 1983

Type of involvement	National totals	No children in school	Public school parent	Nonpublic school parent
	(percent)			
Received any newsletter, pamphlet, or any other material telling what the local public schools are doing	32	22	58	38
Attended a local public school athletic event	25	18	42	28
Attended a school play or concert in any local public school	24	16	42	36
Met with any teachers or administrators in the local public school	21	4	62	44
Attended a PTA meeting	14	4	36	46
Attended any meeting dealing with the local public school situation	10	7	18	13
Attended a school board meeting	8	4	16	24
Written any letter to the school board, newspaper, or any other	4	3	6	5
None of the above	43	56	14	22
Don't know	4	4	2	6

Note: The percentages represents responses to the question, "Since September, which of the following, if any, have you yourself done?" Figures add to more than 100 percent because of multiple responses. See table 3-13 for methodological note.

Source: 15th Annual Gallup Poll, Phi Delta Kappan, September 1983. Copyright 1983 by Phi Delta Kappa, Inc. Used by permission of Phi Delta Kappa, Inc. All rights reserved.
As included in Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA, 1984, table 4.4

Table 3-15.
Student ratings of course importance, grades 7 through 12: 1983

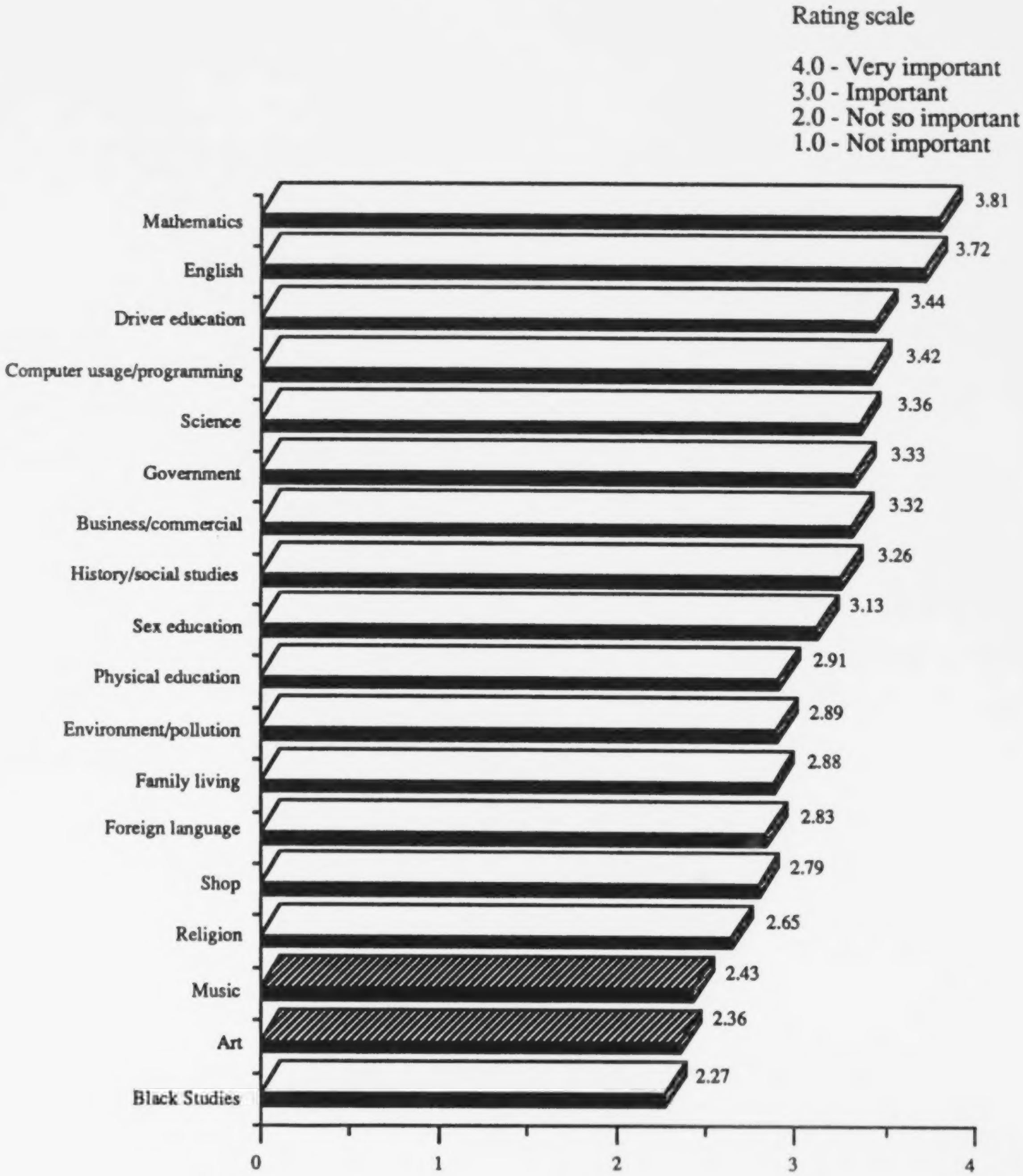
Rank courses	Combined rating	Males' rating	Females' rating	Percent very important	Percent somewhat important
1. Mathematics	3.81	3.78	3.83	80.2	15.0
▶ 2. **English**	3.72	3.60	3.82	75.8	16.1
3. Computer usage/programming	3.47	3.53	3.42	48.2	28.7
4. Driver education	3.44	3.42	3.43	50.1	23.6
5. Science	3.36	3.37	3.35	46.7	38.2
6. Government	3.33	3.25	3.39	39.0	36.8
7. Business/commercial	3.32	3.20	3.41	40.4	38.0
8. History/social studies	3.26	3.21	3.30	40.5	41.8
9. Sex education	3.13	2.95	3.28	30.3	31.3
10. Physical education	2.91	2.94	2.87	29.9	35.5
11. Environment/pollution	2.89	2.93	2.86	14.0	38.7
12. Family living	2.88	2.68	3.03	21.5	34.6
13. Foreign languages	2.83	2.69	2.96	19.3	41.5
14. Shop	2.79	2.94	2.66	16.4	41.9
15. Religion	2.65	2.67	2.64	18.0	22.5
▶ 16. **Music**	2.43	2.31	2.53	11.9	29.6
▶ 17. **Art**	2.36	2.30	2.41	7.2	30.3
18. Black studies	2.27	2.17	2.35	6.0	22.0

Note: Students were asked to indicate "how important you think it is for each course to be offered even if it is not now offered at your school." The rating scale was as follows: 4 = Very important, 3 = Somewhat important, 2 = Not so important, 1 = Not important.

Source: National Association of Secondary School Principals (NASSP), The Mood of American Youth, NASSP, Reston, VA, 1984, p. 10. (Copyright 1984, all rights reserved.)
As included in Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA., table 5.2.

Methodological note: The Mood of American Youth is a report of the survey of students in grades 7 through 12 sponsored and funded by the National Association of Secondary School Principals. In addition to reporting students' responses gathered during the spring of 1983 for the school year 1982-83, the report compares the 1983 responses with a survey of students conducted in 1974. One thousand five hundred students completed the 15-page survey instrument. The survey, based on a random sample by National Family Opinions, Inc., polled students selected from households that represent the national population in geographic distribution, population density, and family income. Quotas were established to ensure an appropriate representation of male and female respondents. The largest portion of students responding to the survey, 87 percent, were enrolled in public schools. The rest attended private schools. Eleven percent of the students attend religiously affiliated private schools. Two percent attended nonsectarian private schools. This information is from the forward to: National Association of Secondary School Principals, The Mood of American Youth, NASSP, 1984, p. v.

Chart: 3-5.
Student rating of course importance, grades 7-12: 1983



Source: National Association of Secondary School Principals, The Mood of American youth; See table 3-15 for full citation.

Table 3-16.
Student participation in school-related activities, grades 7 through 12: 1983

Activities		All	Males	Females
			(percent)	
1.	Athletic teams/clubs	48.2	54.3	43.0
▶ 2.	**Band/orchestra**	20.7	20.9	20.4
▶ 3.	**Choir/choral groups**	17.6	9.1	24.9
4.	Career-oriented clubs	15.2	10.2	19.5
5.	Language clubs	12.0	8.5	15.0
▶ 6.	**Drama/theater**	11.8	8.0	15.0
7.	Pep club	11.7	6.2	16.4
8.	School publications	11.5	9.6	13.1
9.	Student council/government	10.6	5.6	15.0
10.	Service/volunteer groups	10.2	6.2	13.7
11.	National honor society	7.9	7.8	7.9
12.	Other honorary societies	6.7	4.7	8.5
13.	Debate/speech	6.6	4.9	8.1
14.	Cheerleading	5.8	.5	10.4
15.	Science clubs	5.2	6.2	4.2
16.	None	17.7	20.5	15.2

Note: Students were asked to check all school activities in which they were participating during the "current" school year. See table 3-14 for methodological note.

Source: National Association of Secondary School Principals (NASSP), The Mood of American Youth, NASSP, Reston , VA, 1984, p. 17. (Copyright 1984, all rights reserved.)
As included in Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA, 1984, table 4-1.

Table 3-17.
Participation of high school seniors in extracurricular activities by selected student and school characteristics: Spring 1982

(this table is continued on the next page)

Student and school characteristics	Any extra-curricular activity	Varsity athletic teams	Vocational education clubs	Chorus or dance	Hobby clubs	Subject-matter clubs	Newspaper, magazine, or yearbook clubs	Honorary clubs	Student council, government, political clubs	Band or orchestra	Cheer-leaders, pep clubs, majorettes	Debating or drama
	Percent of seniors participating in activities											
All 1982 seniors......	79	36	24	20	20	20	18	16	16	14	14	13
Grade-point average (a)												
3.51 to 4.00...........	96	42	20	24	16	37	33	75	31	23	21	19
3.01 to 3.50...........	88	40	22	21	16	26	24	32	23	19	18	18
2.51 to 3.00...........	81	35	24	19	20	18	20	7	16	14	13	13
2.01 to 2.50...........	76	34	27	19	20	17	14	3	12	11	12	11
2.00 or less...........	68	30	23	18	21	16	9	3	8	9	9	9
Boys, by race/ethnicity												
White..................	76	44	19	10	23	15	14	13	13	12	4	11
Black..................	79	55	24	18	24	22	12	11	15	17	4	12
Hispanic...............	76	46	25	12	27	18	12	8	13	12	6	11
Asian..................	73	41	5	8	29	26	13	28	15	11	3	6
Native American........	75	33	39	9	37	17	10	11	10	28	3	9
Girls, by race/ethnicity												
White..................	83	26	25	27	16	24	25	21	19	16	23	16
Black..................	82	25	35	36	16	26	20	14	24	15	27	15
Hispanic...............	77	23	31	27	18	27	19	11	18	13	22	12
Asian..................	77	22	11	23	19	28	26	32	26	15	12	16
Native American........	76	22	28	21	31	16	30	7	12	7	21	9

(a) Cumulative grade point averages were calculated by the Center for Education Statistics from high school transcripts collected for a High School and Beyond subsample. The average is based on a scale where an "A" is 4.00; a "B" is 3.00; a "C" is 2.00; a "D" is 1.00; and an "F" is 0.

Table 3-17.
Participation of high school seniors in extracurricular activities by selected student and school characteristics: Spring 1982 (continued from previous page)

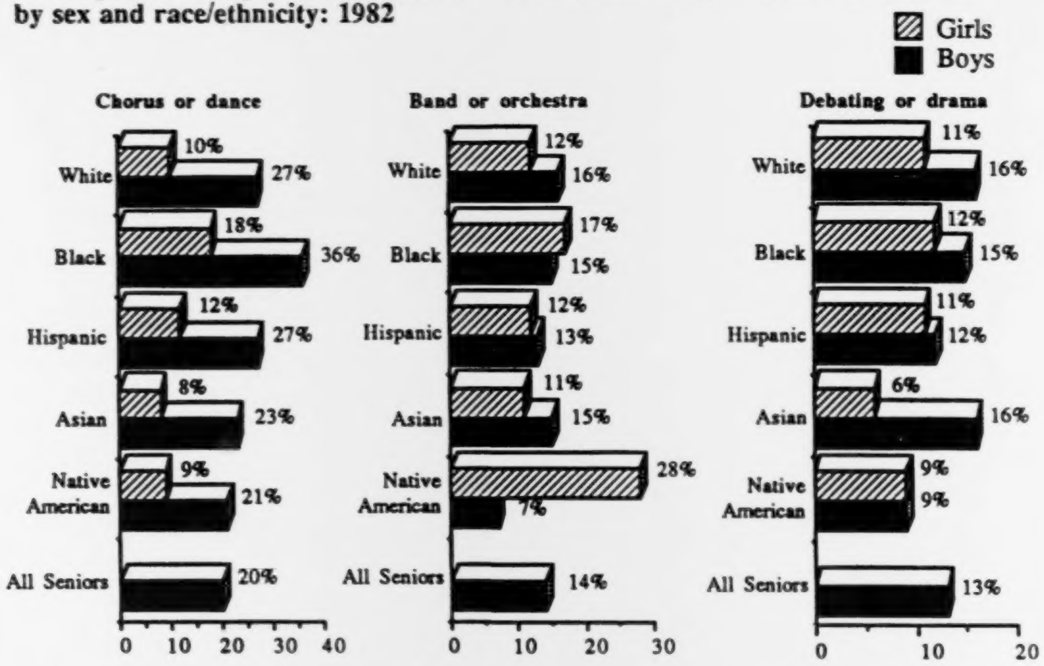
Student and school characteristics	Percent of seniors participating in activities											
	Any extra-curricular activity	Varsity athletic teams	Vocational education clubs	Chorus or dance	Hobby clubs	Subject-matter clubs	Newspaper, magazine, or yearbook clubs	Honorary clubs	Student council, government, political clubs	Band or orchestra	Cheer-leaders, pep clubs, majorettes	Debating or drama
Socioeconomic status (b)												
Low....................	75	29	32	18	18	20	15	9	12	10	12	9
Medium.................	79	35	25	19	21	20	17	14	15	15	15	12
High...................	85	44	14	22	21	22	25	25	23	16	14	19
Curriculum												
Academic...............	87	45	14	23	20	25	25	26	24	17	15	17
General................	72	32	22	19	21	16	16	7	11	13	13	12
Vocational.............	74	26	39	16	20	18	12	7	10	11	12	8
School size (c)												
Small..................	87	45	30	23	19	22	29	18	20	17	19	17
Medium.................	77	33	22	18	20	21	15	15	16	13	13	12
Large..................	73	30	19	17	20	18	13	15	14	12	10	11

(b) Socioeconomic status (SES) was measured by a composite score based on parental education, family income, father's occupation, and household characteristics. Three SES categories were formed: low (bottom quartile); medium (middle two quartiles); and high (top quartile).

(c) Schools were divided by size based on Fall 1981 grade 12 enrollments reported by schools: small (200 or fewer students); medium (201 to 500 students); and large (more than 500 students).

Source: U.S. Department of Education, Center for Education Statistics, "Extracurricular Activity Participants Outperform Other Students." (This table was prepared October 1986.) As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics: 1987, U.S. Government Printing Office, Washington, D.C., May 1987, table 85, p. 98.

Chart 3-6.
Participation of high school seniors in arts-related extracurricular activities by sex and race/ethnicity: 1982



Source: U.S. Department of Education, High School and Beyond Study; See table 3-17 for full citation.

Table 3-18.
Mean percent of students enrolled in courses or participating in programs in selected subjects, by grade and by geographic region: 1986-87 (Data weighted to reflect district enrollment at the appropriate grades)

	Average percent of students enrolled or participating				
		Geographic region			
Subject and grade	All districts	North-east	Central	South-east	West
Music (general)			(percent)		
Grades 7-8	48	81	51	45	21
Grades 9-10	12	21	13	9	7
Grades 11-12	9	15	11	7	5
Instrumental music					
Grades 7-8	23	22	27	17	23
Grades 9-10	16	14	21	13	14
Grades 11-12	14	12	19	12	12
Choral music					
Grades 7-8	23	27	30	16	16
Grades 9-10	13	13	19	9	9
Grades 11-12	12	11	17	9	7
Visual arts					
Grades 7-8	53	79	59	42	35
Grades 9-10	21	28	24	14	16
Grades 11-12	16	18	21	13	14
Other arts*					
Grades 7-8	14	12	17	9	15
Grades 9-10	12	10	15	10	13
Grades 11-12	13	12	16	10	11
Foreign Language					
Grades 7-8	21	49	20	9	11
Grades 9-10	30	47	29	25	23
Grades 11-12	23	32	22	20	20

Note: Data in this table have been weighted to reflect the estimated total number of students at the applicable grades. This was done by multiplying the district weight by an estimate of the total enrollment at the applicable grades. The estimation assumed equal distribution of enrollment throughout the grades covered by the district. See table 3-12 for methodological note.

*Includes dance, drama, and creative writing.

Source: U.S. Department of Education, Office of Educational Research and Improvement, Fast Response Survey System Bulletin, Public School District Policies and Practicies in Selected Aspects of Arts and Humanities Instruction, Washington, D.C., February 1988, table 9.

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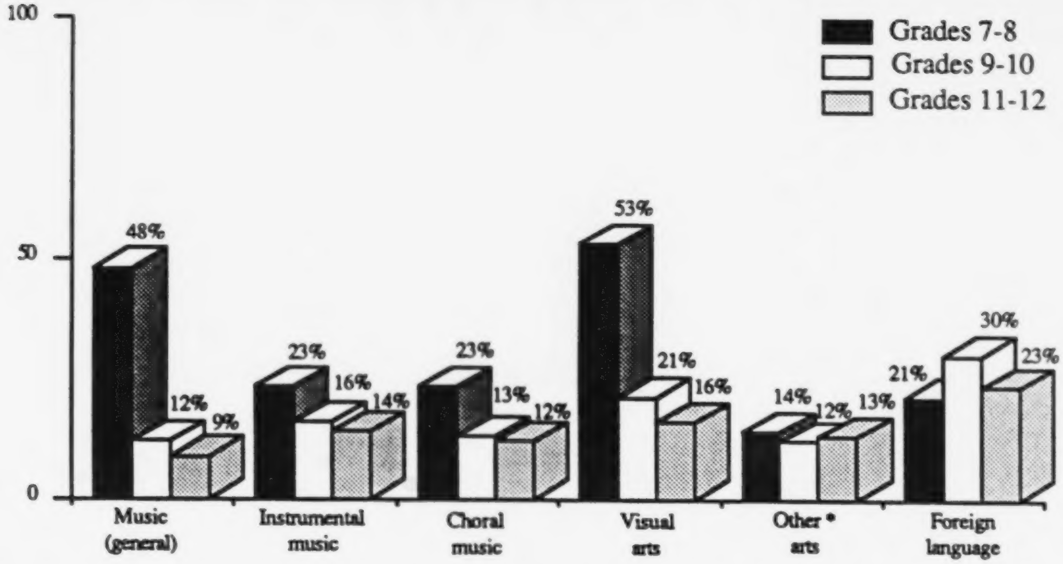
Chart 3-7.
Mean percent of students participating in selected courses/programs: 1986-87



Note: Data in this figure have been weighted to reflect the estimated total number of students at the applicable grade. This was done by multiplying the district weight by an estimate of the total enrollment at the applicable grade. The estimation assumed equal distribution of enrollment throughout the grades covered by the district.

Source: U.S. Department of Education, Center for Education Statistics, FRSS survey of Arts and Humanities Instruction; See table 3-18 for full citation.

*Includes dance, drama and creative writing

2

Table 3-19.
National Assessment of Educational Progress (NAEP) for age 9, by subject and selected characteristics of participants: selected years

Selected characteristics of participants	Reading/ literature comprehension, 1979-80	Music, 1978-79	Art, 1978-79	Citizenship, 1975-76	Social studies, 1975-76	Science, 1976-77	Mathematics, 1981-82
National proportion correct answers....................	58.2%	57.3%	41.2%	62.1%	63.3%	50.7%	56.4%
	(difference from national proportion correct answers)						
Sex							
Male..............................	-2.5	-0.9	0.2	0.3	0.3	1.5	-0.6
Female............................	2.5	1.0	-0.2	-0.3	-0.3	-1.6	0.5
Race							
White.............................	3.4	1.7	0.8	2.0	2.2	2.5	2.4
Black.............................	-13.8	-8.2	-3.4	-7.4	-8.6	-12.9	-11.2
Hispanic..........................	-13.3	-6.3	-3.3	-8.4	-8.5	-8.5	-8.7
Parental education							
Not high school graduate.........	-9.2	-5.6	-2.4	-4.6	-4.8	-6.4	-7.2
Graduated high school............	0.9	0.1	0.8	0.7	0.6	1.7	0.7
Post high school.................	4.4	4.7	3.5	4.8	4.8	5.1	2.5
Size and type of community							
Small place......................	0.2	-0.2	0.1	-0.4	-0.2	-0.3	-0.9
Medium city......................	-0.4	-0.7	-0.7	0.2	0.3	-1.0	0.1
Main big city....................	-3.4	-1.0	-0.4	-1.8	-2.0	-4.7	-2.2
Urban fringe.....................	3.2	2.0	0.5	2.5	2.6	4.3	3.0
Rural (a)........................	-2.5	-3.6	-1.6	-2.9	-1.8	1.4	-3.7
Disadvantaged urban (b)..........	-14.7	-7.4	-1.2	-8.9	-9.8	-11.7	-10.9
Advantaged urban (c).............	9.8	6.1	3.2	3.9	4.4	7.6	9.9
Region (d)							
Northeast........................	2.6	1.1	0.8	1.2	1.3	1.6	2.6
Southeast........................	-2.2	-2.4	-1.0	-1.6	-1.8	-4.2	-3.5
Central..........................	1.1	1.1	-0.3	0.1	0.5	1.3	1.4
West.............................	-1.2	0.0	0.5	0.3	0.0	0.3	-0.5

(a) Students in this group attend schools in communities with a population under 10,000 where most of the residents are farmers or farm workers.

(b) Students in this group attend schools in or around cities with a population greater than 200,000 where a high proportion of the residents are on welfare or are not regularly employed.

(c) Students in this group attend schools in or around cities with a population greater than 200,000 where a high proportion of the residents are in professional or managerial positions.

(d) Regions are those used by the Bureau of Economic Analysis and not the Census Bureau. See Appendix 2 for a description of the States included.

Source: U.S. Department of Education, National Assessment of Educational Progress, unpublished data.
As included in the U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics: 1987, U.S. Government Printing Office, Washington, D.C., May 1987, table no. 77, p. 91.

Methodological note: The National Assessment of Educational Progress (NAEP) is a Congressionally mandated study funded by the U.S. Department of Education, Office of Educational Research and Improvement. The overall goal of the project is to determine the Nation's progress in education. To accomplish this goal, a cross-sectional study was designed and initially implemented in 1969. Each year, NAEP has gathered information about levels of educational achievement across the country. NAEP has surveyed the educational accomplishments of 9-, 13-, and 17-year-old students, and occasionally young adults, in 10 learning areas. Different learning areas were assessed annually and, as of 1980-81, biennially. Each area has been periodically reassessed in order to measure possible changes in education achievement. Information from NAEP is subject to both nonsampling and sampling error. Two possible sources of nonsampling error are nonparticipation and faulty instrumentation. The effects of nonparticipation are in some ways reduced through oversampling, although this does not assess the bias of nonparticipants. Instrumentation nonsampling error includes whether the NAEP assessment instruments measure what is being taught and in turn what is being learned by the students, ambiguous items or instructions, and insufficient time limits. This note was taken from The Condition of Education: 1987.

Table 3-20.
National Assessment of Educational Progress (NAEP) for age 13, by subject and selected characteristics of participants: selected years

Selected characteristics of participants	Reading/ literature comprehension, 1979-80	Music, 1978-79	Art, 1978-79	Citizenship, 1975-76	Social studies, 1975-76	Science, 1976-77	Mathematics, 1981-82
National proportion correct answers....................	74.0%	52.3%	47.0%	63.2%	62.9%	49.1%	60.5%
	(difference from national proportion correct answers)						
Sex							
Male............................	-2.1	-1.2	-0.9	-0.1	0.0	1.8	-0.1
Female..........................	2.0	1.2	0.9	0.1	0.0	-1.7	0.1
Race							
White...........................	3.3	1.3	0.7	1.4	1.6	2.9	2.6
Black...........................	-14.3	-6.0	-3.5	-7.6	-8.2	-11.7	-12.3
Hispanic........................	-11.4	-5.9	-0.8	-7.6	-7.9	-10.3	-8.6
Parental education							
Not high school graduate.........	-10.5	-4.2	-2.5	-5.9	-6.1	-6.9	-8.1
Graduated high school............	-0.9	-0.4	-1.0	-1.0	-0.9	-0.9	-1.7
Post high school.................	4.5	3.0	3.0	5.1	5.1	5.7	3.2
Size and type of community							
Small place......................	0.1	0.0	0.1	-0.4	-0.3	0.0	-1.7
Medium city......................	-0.4	-0.8	-0.2	-0.8	-0.8	0.6	2.5
Main big city....................	-3.7	-0.9	-0.1	-1.0	-1.5	-2.2	3.1
Urban fringe.....................	2.0	1.3	-0.6	2.9	3.0	1.9	3.9
Rural (a)........................	-3.9	-2.2	-0.7	-0.7	-0.8	-0.2	-4.2
Disadvantaged urban (b)..........	-9.8	-5.6	-1.9	-5.5	-6.1	-11.1	-11.2
Advantaged urban (c).............	8.5	3.3	1.7	6.6	6.6	6.3	10.2
Region (d)							
Northeast........................	1.4	-0.2	1.5	1.8	1.7	2.1	3.9
Southeast........................	-2.7	-1.3	-1.2	-2.0	-2.2	-3.0	-4.3
Central..........................	2.3	1.3	-0.4	1.2	1.5	1.6	1.4
West.............................	-0.9	0.3	0.1	-1.3	-1.3	-1.5	-1.5

Note: See table 3-19 for a methodological note.

(a) Students in this group attend schools in communities with a population under 10,000 where most of the residents are farmers or farm workers.

(b) Students in this group attend schools in or around cities with a population greater than 200,000 where a high proportion of the residents are on welfare or are not regularly employed.

(c) Students in this group attend schools in or around cities with a population greater than 200,000 where a high proportion of the residents are in professional or managerial positions.

(d) Regions are those used by Bureau of Economic Analysis, not Census Bureau. See Appendix 2 for a list of States included.

Source: U.S. Department of Education, National Assessment of Educational Progress, unpublished data. (This table was prepared January 1986.)
As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics: 1987, U.S. Government Printing Office, Washington, D.C., May 1987, table 78, p. 92.

Table 3-21.
National Assessment of Educational Progress (NAEP) for age 17, by subject and selected characteristics of participants: selected years

Selected characteristics of participants	Reading/ literature comprehension, 1979-80	Music, 1978-79	Art, 1978-79	Citizenship, 1975-76	Social studies, 1975-76	Science, 1976-77	Mathematics, 1981-82
National proportion correct answers....................	79.1%	50.0%	50.6%	67.4%	67.6%	53.5%	60.2%
		(difference from national proportion correct answers)					
Sex							
Male............................	-1.4	-1.8	-1.3	0.0	0.2	2.6	1.4
Female..........................	1.4	1.7	1.2	0.0	-0.2	-2.5	-1.3
Race							
White...........................	2.9	1.2	0.8	1.6	1.6	2.6	2.9
Black...........................	-16.6	-6.6	-4.6	-8.6	-9.4	-15.7	-15.2
Hispanic........................	-8.0	-6.2	-3.4	-8.2	-8.3	-10.8	-10.8
Parental education							
Not high school graduate.........	-8.6	-5.6	-4.6	-6.4	-6.6	-8.0	-9.9
Graduated high school............	-2.2	-2.1	-2.4	-1.5	-1.5	-1.8	-2.0
Post high school.................	3.4	3.4	3.1	4.6	4.6	5.1	2.9
Size and type of community							
Small place......................	0.5	0.1	-1.0	0.2	0.2	0.5	-1.0
Medium city......................	0.7	0.2	0.6	-0.2	-0.2	1.7	1.8
Main big city....................	-3.3	-0.6	0.2	-1.2	-1.2	-5.8	-2.8
Urban fringe.....................	1.1	0.1	1.4	0.8	0.8	2.8	2.1
Rural (a)........................	-0.7	-2.4	-5.0	-0.1	-0.3	0.0	-3.2
Disadvantaged urban (b)..........	-10.4	-4.9	-2.3	-5.8	-6.1	-12.3	-12.5
Advantaged urban (c).............	5.9	3.2	3.6	4.2	4.2	4.4	9.5
Region (d)							
Northeast........................	0.2	-0.2	0.9	0.8	0.9	2.2	2.6
Southeast........................	-2.0	-1.9	-2.0	-2.2	-2.4	-4.1	-3.5
Central..........................	0.5	0.9	0.2	0.9	0.9	1.2	1.9
West.............................	1.1	0.9	1.0	0.1	0.2	-0.8	-1.8

Note: See table 3-19 for a methodological note.

(a) Students in this group attend schools in communities with a population under 10,000 where most of the residents are farmers or farm workers.

(b) Students in this group attend schools in or around cities with a population greater than 200,000 where a high proportion of the residents are on welfare or are not regularly employed.

(c) Students in this group attend schools in or around cities with a population greater than 200,000 where a high proportion of the residents are in professional or managerial positions.

(d) Regions are those used by the Bureau of Economic Analysis and not the Census Bureau. See Appendix 2 for a list of States included.

Source: U.S. Department of Education, National Assessment of Educational Progress, unpublished data. (This table was prepared January 1986.)
As included in the U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics: 1987, U.S. Government Printing Office, Washington, D.C., May 1987, table 79, p. 93.

Table 3-22.
Areas in which State Education Agencies (SEA) have certification for arts specialists: 1985

	Elementary						Secondary					
State	Arts in general	Creative writing	Dance	Drama	Music	Visual art	Arts in general	Creative writing	Dance	Drama	Music	Visual art
Alabama	x				x	x					x	x
Alaska												
American Samoa												
Arizona					x	x	x	x	x	x	x	x
Arkansas					x	x					x	x
California							x	x	x	x	x	x
Colorado	x				x		x			x	x	x
Connecticut					x	x					x	x
Delaware		x			x	x		x		x	x	x
District of Columbia					x	x					x	. x
Florida	x	x	x	x	x	x	x	x	x	x	x	x
Georgia			x	x	x	x			x	x	x	x
Hawaii					x	x					x	x
Idaho					x	x				x	x	x
Illinois					x	x	x				x	x
Indiana					x	x	x				x	x
Iowa					x	x					x	x
Kansas				x	x	x				x	x	x
Kentucky					x	x				x	x	x
Louisiana					x	x					x	x
Maine	x				x						x	
Maryland			x	x	x	x	x		x		x	x
Massachusetts			x	x	x	x			x	x	x	x
Michigan	x		x		x	x	x		x	x	x	x
Minnesota					x	x					x	x
Mississippi			x		x	x			x		x	x
Missouri					x	x					x	x
Montana					x	x					x	x
Nebraska	x			x	x	x	X			x	x	x
Nevada	X				x	x	x		x		x	x
New Hampshire					x	x					x	x
New Jersey	x			x	x		x			x	x	
New Mexico					x	x				x	x	x
New York					x	x					x	x
North Carolina			x	x	x	x			x	x	x	x
North Dakota	x				x	x	x				x	x
Ohio					x	x					x	x
Oklahoma				x	x	x				x	x	x
Oregon					x	x					x	x
Pennsylvania	x	x	x	x	x	x	x	x	x	x	x	x
Puerto Rico				x	x	x				x	x	x
Rhode Island					x	x					x	x
South Carolina	x				x		x				x	
South Dakota	x				x		x				x	
Tennessee					x	x					x	x
Texas				x	x	x			x	x	x	x
Utah					x				x	x	x	x
Vermont					x	x					x	x
Virginia					x	x				x	x	x
Virgin Islands	x				x	x	x				x	x
Washington					x		x				x	
West Virginia					x	x					x	x
Wisconsin			x	x	x	x			x	x	x	x
Wyoming	x				x		x			x	x	x
Total*	16	3	9	13	50	42	18	5	13	24	52	45

*Many States provide K-12 certification per subject area, without distinguishing between elementary and secondary levels. For those States, a symbol appears in both elementary and secondary columns above.

Source: Hilda Smith, Scott Stoner, Melanie Isis, and Harriet Lewis, Arts Education and the States: A Survey of State Education Policies, Council of Chief State School Officers, Washington, D.C., September 1985, table 3, p. 26-27. (Copyright)

Table 3-23.
Arts requirements for elementary classroom teacher certification by State: 1984-85

State	Required course(s)	Units required
Alaska	Art methods	1 credit
	Music methods	1 credit
Arizona	Arts	0-4 hours (a)
Arkansas	Public school art	3 hours
	Public school music	3 hours
District of Columbia	Art	3 hours
	Music	3 hours
Georgia	Creative arts (b)	5 quarter hours
Hawaii	Music	4-7 hours
	Drama (optional)	4-7 hours
	Creative arts (optional)	4-7 hours
Idaho	Art or music	3 hours
Indiana	Art or music	3 hours
Kentucky	Visual art	3 hours
	Music	3 hours
Louisiana	Elementary arts or music	3 hours
Maryland	Arts	2 credits
Massachusetts	Arts	3 hours
	Music	3 hours
Mississippi	Arts for children	3 hours
	Music education	3 hours
Missouri	Arts education	3 hours
	Music education	3 hours
Nebraska	Arts methods	3 hours
	Music methods	3 hours
New Jersey	Creative arts	3 hours
Ohio	Visual arts	4 hours
	Music	4 hours
Oregon	Arts	2-6 quarter hours
Pennsylvania	Arts	3 hours
	Music	3 hours
Puerto Rico	Visual arts	2 credits
	Drama	2 credits
	Music appreciation	2 credits
South Carolina	Arts	4-6 units
South Dakota	Arts methods	2 hours
Tennessee	Art	3 quarter hours
	Music	3 quarter hours
Virginia	Art	3 hours
	Music	3 hours
West Virginia	Art	2 units
	Music	2 units
Wyoming	Art, music, or drama (Methods)	3 hours

(a) Credit hours vary depending upon which of the three State universities was attended.

(b) For Early Childhood majors, includes visual arts, music, dance and drama.

Source: Hilda Smith, Scott Stoner, Melanie Isis, and Harriet Lewis, Arts Education and the States: A Survey of State Education Policies, Council of Chief State School Officers, Washington, D.C., September 1985, table 4, p. 28. (Copyright)

Table 3-24.
State level data on the use of art specialists at the elementary level: 1984-85

Type of teacher	Number of States	Percent of States
Art specialists	18	35
Classroom teachers	31	61
Other	0	0
Not provided	2	4
Total	51*	100

*The source document reported that 17.5 States had art specialists and 30.5 States had classroom teachers. These numbers were rounded to whole numbers making a total of 51 States.

Source: E. Andrew Mills and D. Ross Thomson, A National Survey of Art(s) Education, 1984-85: State of the Arts in the States, National Art Education Association, Reston, VA, 1986, p.11. (Copyright)

Methodological note: The National Survey of Art Education: 1984-85 is the second in a series conducted by the National Association of State Directors of Art Education (NASDAE) for National Art Education Association (NAEA). As an affiliate of NAEA, NASDAE was selected as the appropriate channel through which to gather the information on behalf of NAEA's Supervision and Administration Division. The report presents information for 1984-85, and also compares the current "State of the Arts in the States" with that of 1978-79. The summary of the results of the first national survey was made available in Art Education, January 1981, in an article titled, "State of the Arts in the States," authored by E. Andrew Mills and D. Ross Thomson of the New York State Education Department. The survey instrument for 1984-85 requested the same information as the earlier survey. However, items on "Emerging Issues" were added as a result of suggestions by the leadership of the two sponsoring organizations. The following is a listing of NAEA goals for quality art education:

1. All elementary and secondary schools shall require students to complete a sequential program of art instruction that integrates the study of aesthetics, art criticism, art history, and art production.

1.1 Art instruction shall be conducted by teachers certified in art;

1.2 Visual arts courses shall be required in elementary, middle, junior and senior high schools, and should not be scheduled to conflict with other required courses.

2. For graduation from high school, every student shall be required to complete at least one year of credit in one of the fine arts.

2.1 An acceptable course in visual arts shall include in-depth study in the techniques of at least one art medium; practice in several media; and studies in art history, aesthetics, and criticism.

3. For admission to a college or university, every student shall be required to have at least one year of credit in visual art (see 2.1 above).

4. For graduation from a college or university, every student shall be required to have at least one course in one of the fine arts.

Table 3-25.
Percent of elementary schools in districts served full time, part time, and not served by visual arts and music specialists, by district characteristics: 1986-87

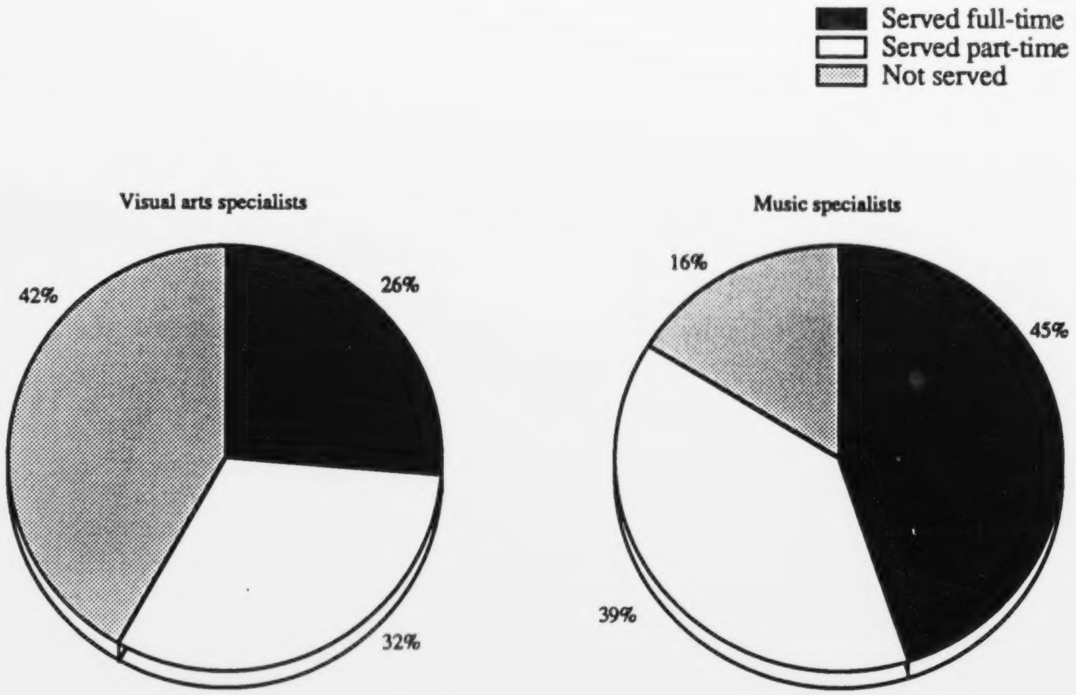
District characteristic	Visual arts specialist			Music specialist		
	Served full time	Served part time	Not served	Served full time	Served part time	Not served
	(percent)					
All districts....................	26	32	42	45	39	16
Enrollment size						
Less than 2,500..................	22	29	49	43	36	21
2,500 to 9,999...................	29	37	34	42	44	15
10,000 or more...................	28	30	42	51	37	12
Metropolitan status						
Urban............................	32	35	33	39	48	13
Suburban.........................	32	28	40	57	32	11
Rural............................	19	34	47	37	41	22
Geographic region*						
Northeast........................	50	35	15	60	37	3
Central..........................	26	30	44	46	35	19
Southeast........................	16	39	44	39	41	20
West.............................	16	26	58	37	42	21

Note: District weights have been adjusted to reflect the number of schools in district. Percents may not add to 100 because of rounding. See table 3-12 for methodological note.

* Geographic region classifications are those used by the Department of Commerce, Bureau of Economic Analysis and are not the same as Census Bureau regions. See Appendix 2 for description of States included in each region.

Source: U.S. Department of Education, Office of Educational Research and Improvement, Fast Response Survey System Bulletin, Public School District Policies and Practices in Selected Aspects of Arts and Humanities Instruction, Washington, D.C., February 1988, table 10.

Chart 3-8.
Average percent of elementary schools served by visual arts and music specialists: 1986-87



Source: U.S. Department of Education, Center for Education Statistics, FRSS survey of Arts and Humanities Instruction; See table 3-25 for full citation.

Table 3-26.
Number of States with arts requirements for graduation and number having legislation or regulations enacted since 1978-79 to increase art requirements by school level: 1984-85

	Prior to 1978-79	As of 1984-85
Number of States with arts requirements for graduation		
Yes	1	20
No	49	30
Total	50	50

Number of States having legislation or regulations enacted since 1978-79 to increase arts requirements at various levels of school	Number of States
Level	
Pre-kindergarten	5
Kindergarten	18
Elementary	20
Grades 7 and 8	17
Grades 9-12	25
None	8

Note: See table 3-24 for methodological note.

Source: E. Andrew Mills and D. Ross Thomson, A National Survey of Art(s) Education, 1984-85: State of the Arts in the States, National Art Education Association, Reston, VA, 1986, p. 16. (Copyright)

Table 3-27.
Selected aspects of State education policies with regard to arts instruction: 1984-85

Area	Number of States
Certification	
Areas for which there is State teacher certification:	
Art	47
Music	47
Dance	15 (a)
Theatre	27 (b)
Humanities	6
Gifted and talented	2
None	1
Not provided	1
Goals	
Goals set by State Department of Education	
Include the arts	45
Do not include the arts	3
None	2
Total	50
Areas in which State art goals are set for schools	
Creative activity	41
History of the art form	38
Critical and aesthetic judgment	40
Incorporating cultural resources in curricula	37
Encouraging Artists-in-Residence programs	23
Curriculum	
Areas in which State provides syllabi or curriculum guides	
Art	37
Music	38
Theatre	18
Dance	18
Arts or education	11
Humanities	7
Other	5
Schools of the Arts	
State Department of Education sponsors high schools of the arts	
School operates	
Year round	3
During school year only	3
During summer only	14
Total	20
Sponsored by	
City schools	27
Region or county	37
School districts	25

Note: See table 3-24 for methodological note.

(a) Plus 1 as part of physical education.

(b) Plus 2 as part of speech.

Source: E. Andrew Mills and D. Ross Thomson, A National Survey of Art(s) Education, 1984-1985: State of the Arts in the States, National Art Education Association, Reston, VA, 1986, pp. 15 and 16. (Copyright)

Table 3-28.
Number and percent of States requiring the teaching of art at the elementary and junior high/middle school level: 1979 and 1985

	Number and percent of States			
	1978 - 1979		1984 - 1985	
	Number	Percent	Number	Percent
	Elementary level			
Required by State statute	12	24	19	37
Required by regulation	16	32	20	41
Recommended only	16	32	9	18
Not required or recommended	3	6	1	2
Not provided	3	6	1	2
Total	50	100	51	100
	Junior high/middle school level			
Required by State statute	8	16	12	23
Required by State regulation	11	22	20	39
Recommended only	24	48	16	32
Not required or recommended	5	10	2	4
Not provided	2	4	1	2
Total	50	100	51	100

Source: E. Andrew Mills and Dr. Ross Thomson, A National Survey of Art(s) Education, 1984-1985: State of the Arts in the States, National Arts Education Association, Reston, VA, 1986, table 12 and 16, pp. 11 and 12. (Copyright)

Table 3-29.
Percent of weekly instruction time recommended by States for programs in art education for grades 1 through 6: 1978-79 and 1984-85

	Number and percent of States			
	1978 - 1979		1984 - 1985	
	Number of States	Percent	Number of States	Percent
Recommended percent of weekly instruction time				
Grades 1-3				
20 percent or more	1	2	0	0
15 - 19	2	4	1	2
10 - 14	7	14	5	10
5 - 9	8	16	10	20
Less than 5	9	18	14	28
None	20	40	18	36
NP	3	6	2	4
Total	50	100	50	100
Grades 4-6				
20 percent or more	1	1	0	0
15 - 19	3	6	1	2
10 - 14	3	6	4	8
5 - 9	12	24	12	24
Less than 5	7	14	13	26
None	18	36	18	36
NP	6	12	2	4
Total	50	100	50	100

NP - Not provided

Note: See table 3-24 for methodological note.

Source: E. Andrew Mills and D. Ross Thomson, A National Survey of Art(s) Education, 1984-1985: State of the Arts in the States, National Arts Education Association, Reston, VA, 1986, table 14 and 15, p. 12. (Copyright)

Observational note: Seventy-eight percent of the States now require art at the elementary level, in contrast to only 56 percent six years ago. In more than one-third of the States, art is taught by art specialists at the elementary level.

Table 3-30.
Percent of districts having curriculum guides, competency tests, textbook lists, and curriculum coordinators in visual arts, music, and other arts at each school level: 1986-87

District policy/ characteristic	Visual arts			Music			Other arts*		
	Elementary	Middle-junior	Senior-high	Elementary	Middle-junior	Senior-high	Elementary	Middle-junior	Senior-high
					(percent)				
Curriculum guides that specify instructional goals in terms of student outcome have been adopted........................	67	72	74	75	75	75	35	38	50
District-wide competency tests are required for promotion to the next school grade.........	6	5	7	6	6	7	4	4	6
A list of recommended or required textbooks has been developed by the district.....	37	41	43	54	53	46	23	28	33
A curriculum coordinator or the equivalent directs the program........................	51	52	54	56	56	56	30	35	38

Note: See table 3-12 for methodological note.

*Other arts include dance, drama, and creative writing.

Source: U.S. Department of Education, Office of Educational Research and Improvement, Fast Response Survey System Bulletin, Public School District Policies and Practices in Selected Aspects of Arts and Humanities Instruction, Washington, D.C., February 1988, table 1.

Table 3-31.
Mean minutes per week and percent of total instruction time devoted to selected subjects, by grade and district enrollment size: 1986-87

	Mean minutes per week				Percent of total instruction time			
	Enrollment size				Enrollment size			
Subject and grade	All districts	Less than 2,500	2,500 to 9,999	10,000 or more	All districts	Less than 2,500	2,500 to 9,999	10,000 or more
Visual arts						(percent)		
Grades 1-3........	74	76	66	68	5	5	4	4
Grades 4-6........	79	80	75	75	5	5	5	5
Grades 7-8........	118	114	128	142	7	7	8	9
Music								
Grades 1-3........	76	78	69	73	5	5	4	5
Grades 4-6........	84	87	74	77	5	5	5	5
Grades 7-8........	134	133	132	148	8	8	8	9
Other arts*								
Grades 1-3........	25	26	22	25	2	2	1	2
Grades 4-6........	30	31	25	34	2	2	2	2
Grades 7-8........	51	49	52	73	2	2	1	2
Total instruction time								
Grades 1-3........	1,656	1,669	1,621	1,593	NA	NA	NA	NA
Grades 4-6........	1,692	1,706	1,655	1,625	NA	NA	NA	NA
Grades 7-8........	1,736	1,747	1,704	1,693	NA	NA	NA	NA

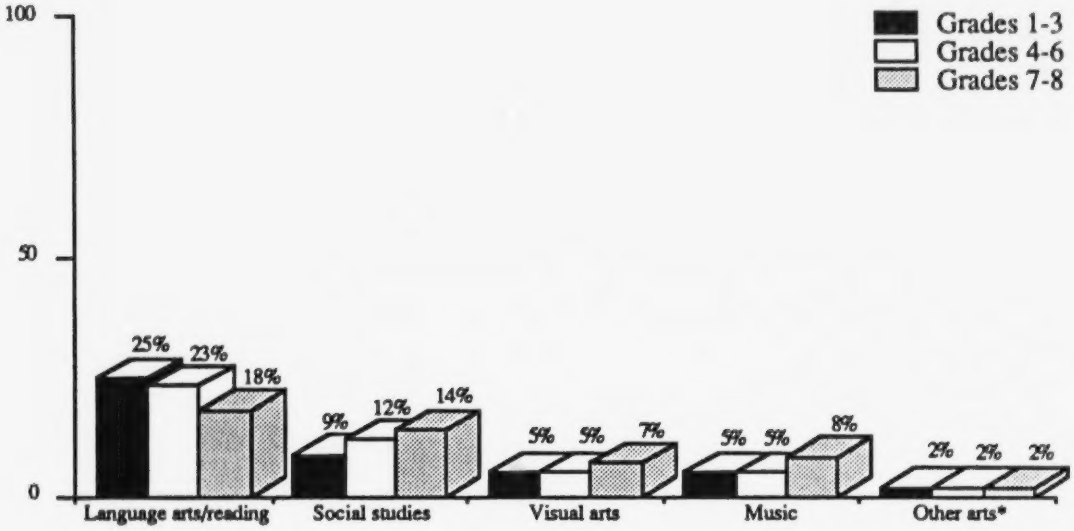
NA - Not applicable.

Note: See table 3-12 for methodological note.

*Other arts includes dance, drama, and creative writing.

Source: U.S. Department of Education, Office of Educational Research and Improvement, Fast Response Survey System Bulletin, Public School District Policies and Practices in Selected Aspects of Arts and Humanities Instruction, Washington, D.C., February 1988, table 6.

Chart 3-9.
Mean percent of total instruction time devoted to selected subjects in elementary and junior high in public school districts: 1986-87



Source: U.S. Department of Education, Center for Education Statistics, FRSS survey of Arts and Humanities Instructions; See table 3-31 for full citation.

*Other arts includes dance, drama and creative writing.

Table 3-32.
Percentage distribution of public secondary teachers, by subject taught: Spring 1961 to Spring 1981

Teaching field in which largest portion of time was spent	1961*	1966	1971	1976	1981
			(percent)		
All fields	100.0	100.0	100.0	100.0	100.0
Agriculture	2.6	1.6	0.6	0.6	1.0
▶Art	2.2	2.0	3.7	2.4	3.5
Business education	7.6	7.0	5.9	4.6	5.6
English	19.0	18.1	20.4	19.9	24.8
Foreign language	4.1	6.4	4.8	4.2	2.7
Health and physical education	8.2	6.9	8.3	7.9	6.5
Home economics	5.1	5.9	5.1	2.8	3.2
Industrial arts	5.5	5.1	6.2	3.9	4.7
Mathematics	11.4	13.9	14.4	18.2	15.8
▶Music	1.7	4.7	3.8	3.0	4.4
Science	11.7	10.8	10.6	13.1	11.7
Social studies	12.9	15.3	14.0	12.4	10.9
Special education	0.3	0.4	1.1	3.0	2.1
Other	1.0	1.9	1.0	4.0	3.1

Note: Data are based upon sample surveys of public school teachers. Because of rounding, percents in columns 3 to 6 may not add to 100.0.

*Data add to 93.3 percent. The remaining 6.7 percent reported teaching two or more subjects (each half time or less).

Source: National Education Association, Status of the American Public School Teacher, 1980-81, Washington, D.C., 1982. (Copyright 1982 by the National Education Association. All rights reserved.)
As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics: 1987, U.S. Government Printing Office, Washington, D.C., May 1987, table no. 50, p. 61.

Methodological note: The "Status of the American Public School Teacher" survey is conducted every 5 years by the National Education Association (NEA). The survey was designed by the National Education Association Research Division and was initially administered in 1956. The intent of the survey is to solicit information covering various aspects of public school teachers' professional, family, and civic lives. Participants for the survey are selected using a two-stage sample design, with the first-stage stratum determined by the number of students enrolled in the district. Selection probabilities are determined so that the resulting sample is self-weighting. In 1980-81, a sample of 1,768 was selected from the approximately 2,185,000 public school teachers, and 1,326 usable replies were obtained, yielding a response rate of 75 percent. This note is taken from the Digest of Education Statistics: 1987.

Table 3-33.
Number of full-time visual art teachers employed in each State: 1978-79, 1984-85

State	1978-79	1984-85
Alabama	420	450
Alaska	NP	114
Arizona	1,000	1,300
Arkansas	300	425
California	NP	2,339
Colorado	NP	NP
Connecticut	975	1,026
Delaware	135	122
Florida	2,000	3,100
Georgia	NP	800
Hawaii	NP	161
Idaho	190	192
Illinois	1,107	1,639
Indiana	2,500	3,400
Iowa	1,334	1,161
Kansas	615	717
Kentucky	NP	488
Louisiana	900	1,000
Maine	313	325
Maryland	1,223	1,200
Massachusetts	NP	NP
Michigan	NP	NP
Minnesota	979	725
Mississippi	196	200
Missouri	NP	NP
Montana	270	264
Nebraska	NP	500
Nevada	NP	129
New Hampshire	490	531
New Jersey	2,237	1,834
New Mexico	198	160
New York	5,081	4,720
North Carolina	600	1,000
North Dakota	NP	NP
Ohio	2,431	3,739
Oklahoma	NP	601
Oregon	NP	350
Pennsylvania	2,978	2,663
Rhode Island	247	221
South Carolina	NP	764
South Dakota	NP	206
Tennessee	450	NP
Texas	NP	NP
Utah	250	252
Vermont	NP	226
Virginia	1,106	992
Washington	NP	NP
West Virginia	410	450
Wisconsin	1,484	1,451
Wyoming	NP	186
Total	32,419*	42,123*

NP - Not provided

Note: In 1984-85, 42 States reported the number of full-time teachers, while eight States did not provide the information. In 1978-79, 30 States reported the number of full-time teachers, while 20 States did not provide the information. The 42 States providing the information in 1984-85 reported a total of 42,123 art teachers. The 30 States providing the information in 1978-79 reported a total of 32,419 art teachers. Since many more States reported information in 1984-85 than in 1978-79, a direct comparison of the totals should not be made. Only seven States did not provide information for both 1984-85 and 1978-79. Thirteen States provided information for 1984-85 although they had not reported in 1978-79.

*Data should not be compared between the two time periods. See Note above.

Source: E. Andrew Mills and D. Ross Thomson, A National Survey of Art(s) Education, 1984-85: State of the Arts in the States, National Arts Education Association, Reston, VA, 1986, table 7, pp. 8-9. (Copyright)

Table 3-34.
Teacher candidate shortages in public and private elementary and secondary schools, as compared with total teachers, by field of assignment: November 1983

	All levels			Elementary			Secondary		
Field of assignment	Shortages per 1,000 teachers	Total teachers	Candidate shortages	Shortages per 1,000 teachers	Total teachers	Candidate shortages	Shortages per 1,000 teachers	Total teachers	Candidate shortages
All subjects (a).........	1.6	2,553,300 (c)	3,965	1.6	1,428,800	2,317	1.5	1,124,500	1,647
Bilingual education......	8.8	29,900	263	9.8	25,100	245	3.8	4,800	18
Physics..................	4.5	8,700	39				4.5	8,700	39
Special education........	3.9	264,100	1,027	4.2	164,900	690	3.4	99,200	337
Computer science.........	3.7	9,200	34				3.7	9,200	34
▶ Art......................	3.6	50,700	184	4.5	19,600	89	3.1	31,100	95
▶ Music....................	3.1	79,100	243	4.1	38,700	159	2.1	40,400	84
Math.....................	1.8	147,100	263	4.1	20,800	86	1.4	126,300	177
Science (all areas) (b)..	1.7	131,100	225	3.9	15,500	61	1.4	115,600	166

Note: Teacher counts represent full-time equivalents.

(a) Includes other elementary and/or secondary subjects in addition to those listed.

(b) Includes physics.

(c) This figure is expressed in terms of full-time equivalents (FTE's). The total number of individual teachers was about 2.7 million. The 2.7 million becomes 2.5 million when part-time teacher count is converted to full-time equivalent count.

Source: U.S. Department of Education, Center for Education Statistics, Teachers in Elementary and Secondary Education, Washington, D.C., March 1987.
As included in Daniel V. Steinel, Soundpost, Fall 1986. Data provided by Music Educators National Conference, Reston, VA, November 1987.

Table 3-35.
Employed teachers and teacher layoffs and shortages in public and private elementary/secondary schools by field of assignment: Spring 1979

(continued on next page)

	Employed teachers (a)		Layoffs (b)		Shortages (c)	
Field of assignment	Number (d)	Percent of all teachers	Number	Percent of all layoffs	Number	Percent of all shortages
Total	2,552,000	100.0	23,900	100.0	11,300	100.0
Preprimary	99,000	3.9	1,300	5.5	700	6.3
Primary and general elementary	899,000	35.2	7,800	32.8	2,600	23.3
▶ Art	57,000	2.2	1,100	4.5	100	.8
Basic skills and remedial education	9,000	.3	100	.5	(e)	(e)
Bilingual education	22,000	.9	200	1.0	400	3.7
Biology	30,000	1.2	300	1.1	100	.9
Business	45,000	1.8	400	1.7	200	1.8
English language arts	188,000	7.4	1,800	7.6	200	2.2
Foreign languages	53,000	2.1	800	3.3	100	1.1
General science	76,000	3.0	700	3.0	200	2.1
Health, physical education	158,000	6.2	1,100	4.7	100	1.2
Home economics	36,000	1.4	500	2.3	(e)	(e)
Industrial arts	41,000	1.6	400	1.8	600	5.3
Mathematics	150,000	5.9	1,100	4.4	900	8.3
▶ Music	87,000	3.4	900	3.7	200	1.4
Reading	73,000	2.9	400	1.5	300	2.8
Physical sciences	25,000	1.0	100	.5	600	5.5
Social studies/social sciences	243,000	5.6	1,300	5.5	100	.8
Special education	219,000	8.6	2,700	11.5	3,200	28.3
Vocational education	101,000	4.0	600	2.5	300	2.9
Other	29,000	1.5	100	.4	100	1.1

Note: Details may not add to totals because of rounding.

(a) Includes all full-time and part-time classroom teachers in public and private elementary secondary schools during the 1979-80 school year.

(b) A layoff represents a teacher whose contract was not renewed at the end of 1978-79 school year because of budget limitations, and whose position was not subsequently filled.

(c) A shortage represents a teaching position opening (budgeted new position or position vacancy) occurring from Spring 1979 to Fall 1979 (for the 1979-80 school year) for which teachers were sought but were not hired because no qualified candidate was available.

(d) These figures represent unduplicated counts of teachers among fields. Teachers in more than one field were reported only in the field in which they spent most of their time. The exceptions were that any teacher engaged in bilingual or special education was counted in either of those areas regardless of the time spent in other areas.

(e) Less than 100 positions.

Table 3-35.
Employed teachers and teacher layoffs and shortages in public and private elementary/secondary schools by field of assignment: Spring 1979 (continued from previous page)

Source: U.S. Department of Education, National Center for Education Statistics, Survey of Teacher Demand and Shortages, "Teacher Layoffs, Shortages in 1979 Small Compared with Total Employed", NCES 81-121a, Washington, D.C., 1981. Reprinted from: National Center for Education Statistics, The Condition of Education: 1982, Washington, D.C., 1982, p. 100.
As included in Daniel V. Steinel, Music and Music and Educators: Data and Information, Music Educators National Conference, Reston, VA, 1984, table 1-6.

Methodological note: The Survey of Teacher Demand and Shortages was a sample survey conducted by the National Center for Education Statistics (NCES) during the 1979-80 school year. Respondents were public school district administrators and administrators of other units, such as private schools and schools operated by State or intermediary agencies to provide vocational or special education. The figures are based on head counts (not full-time equivalents) of full-time and part-time teachers in the responding units. Questionnaires were mailed, with 1,273 of 1,448 public school districts and 793 of 875 other units returning survey forms to NCES. Teachers were counted only in the teaching field or level in which they spent most of their teaching time. The exception was that any teacher engaged in bilingual or special education was counted in either of those areas regardless of time spent in other areas. This information was condensed from National Center for Education Statistics, The Condition of Education: 1982 Edition, p. 233.

Table 3-36.
Relative teacher supply/demand on a scale from 1 to 5 by field and geographic region: January 1984

Scale used was defined as follows: 5 = considerable shortage, 4 = slight shortage, 3 = balanced supply/demand, 2 = slight surplus, 1 = considerable surplus. Region codes are: AK = Alaska, HI = Hawaii, 1 = Northwest, 2 = West, 3 = Rocky Mountain, 4 = Great Plains/Midwest, 5 = South Central, 6 = Southeast, 7 = Great Lakes, 8 = Middle Atlantic, 9 = Northeast.

	Geographic region or State											Continental U.S.
Field	AK	HI	1	2	3	4	5	6	7	8	9	
Agriculture	3.00	4.00	4.00	3.00	2.50	3.00	4.00	4.00	3.67	3.00	3.00	3.44
▶ Art	2.00	2.00	1.40	1.67	1.50	2.17	2.33	2.00	2.00	1.90	2.00	1.89
Bilingual ed	4.00	4.00	4.60	4.70	3.68	4.67	4.40	4.00	4.29	3.00	3.50	4.04
Business	3.00	3.00	2.92	3.50	2.50	3.20	2.63	3.00	3.57	4.00	3.00	3.11
Computer programming	4.00	NA	4.75	4.50	4.33	4.70	4.80	4.60	4.67	4.60	4.00	4.34
Counselor-elem	2.00	3.00	3.33	2.50	3.00	3.00	2.75	2.67	2.86	2.75	2.40	2.80
Counselor-sec	3.00	3.00	3.00	2.43	3.00	3.00	2.50	2.50	2.71	2.75	2.40	2.67
Data processing	NA	NA	4.50	4.50	5.00	2.33	4.00	4.67	4.33	4.25	4.00	4.18
Driver ed	1.00	3.00	2.92	2.33	3.50	2.50	2.50	3.00	2.17	1.00	3.00	2.61
Elem.-Primary	1.00	1.00	2.00	2.86	1.40	2.00	2.44	2.00	2.33	2.00	1.50	2.13
Elem.-Intermediate	1.00	1.00	2.00	2.71	1.75	2.17	2.44	2.17	2.33	2.40	1.40	2.20
English	3.00	3.00	2.17	3.36	3.17	3.83	3.63	3.00	3.21	3.00	2.25	3.13
Health education	1.00	3.00	1.66	2.50	1.60	1.50	1.63	1.67	2.00	2.40	2.50	1.90
Home economics	4.00	3.00	2.63	2.50	2.00	2.25	2.17	2.40	2.71	2.67	2.50	2.43
Industrial arts	2.00	4.00	3.38	3.00	2.67	3.00	4.33	3.75	3.33	4.25	4.00	3.50
Journalism	NA	3.00	1.75	2.60	2.75	3.40	2.43	2.40	3.00	2.33	2.00	2.50
Language, mod.-French	NA	3.00	2.33	2.14	3.20	3.33	3.25	3.33	3.86	3.20	2.00	3.00
Language, mod.-German	NA	3.00	2.50	2.14	2.83	3.30	3.50	3.67	3.71	3.50	2.00	3.08
Language, mod.-Spanish	NA	3.00	3.00	2.71	3.00	3.17	3.38	3.33	4.14	3.20	2.25	3.18
Library science	5.00	3.00	3.00	3.25	3.50	2.80	3.50	3.40	3.67	2.50	4.00	3.30
Math	3.00	4.00	4.83	4.71	4.33	4.83	5.00	4.83	5.00	4.80	4.50	4.78
▶ Music-instrumental	4.00	2.00	3.83	3.43	3.67	3.33	3.56	2.50	3.43	2.20	2.75	3.25
▶ Music-vocal	4.00	2.00	3.83	2.67	3.20	3.33	2.89	2.67	3.43	2.20	2.50	3.00
Nurse (school)	3.00	NA	2.66	4.00	NA	3.33	3.00	3.75	3.67	3.50	4.00	3.40
Physical Education	NA	1	1.83	1.86	1	1.17	1.75	1.5	1.14	2.2	2.25	1.51
Psychologist (school)	3.00	NA	4.00	2.71	3.50	3.33	3.00	2.80	2.92	3.00	2.25	2.98
Science-biology	3.00	4.00	3.00	3.36	3.33	3.33	3.57	3.17	3.71	3.40	3.75	3.40
Science-chemistry	4.00	4.00	4.17	4.07	3.67	4.50	4.63	4.33	4.00	4.80	4.00	4.25
Science-earth	3.00	3.00	4.67	3.43	3.20	4.00	4.13	3.50	3.43	3.20	3.50	3.70
Science-general	3.00	3.00	3.67	4.00	3.17	3.50	4.13	3.83	3.43	3.20	3.75	3.65
Science-physics	4.00	4.00	4.17	4.14	3.83	4.75	4.63	4.67	4.71	4.80	4.25	4.45
Social science	3.00	2.00	1.17	1.17	1.67	2.33	2.25	2.00	2.14	2.80	1.50	1.91
Social worker (school)	NA	NA	2.25	1.33	2.00	4.00	1.50	2.50	3.00	2.50	2.00	2.33
Speech	NA	2.00	2.00	2.40	2.60	2.92	2.50	3.20	2.79	3.50	3.00	2.70
Special-ed/PSA	3.00	3.00	3.83	2.75	4.25	4.00	4.14	3.83	3.43	3.80	3.50	3.84
Special-gifted	5.00	3.00	3.83	2.75	4.00	3.20	4.20	4.33	3.67	3.25	3.50	3.74
Special-LD	3.00	3.00	3.83	3.50	4.50	4.00	4.38	4.33	4.29	3.25	3.40	3.98
Special-MR	3.00	3.00	3.83	3.60	4.50	3.17	4.00	3.33	2.86	3.50	3.25	3.55
Special-Multi. Handi	3.00	4.00	3.80	4.50	4.25	3.50	4.29	3.67	3.29	3.50	3.50	3.77
Special-Reading	3.00	3.00	4.00	3.14	3.25	3.40	4.00	3.50	3.57	3.25	2.80	3.48
Special path./audiology	4.00	NA	3.13	3.50	2.67	4.50	4.17	4.40	4.00	4.00	4.00	3.83
Composite	3.03	2.91	3.15	3.07	3.02	3.25	3.36	3.24	3.32	3.2	2.88	3.19

NA - Not separately categorized or insufficient number upon which to base estimate.

Note: Results are based on an opinion survey of a sample of teacher placement officers from throughout the United States.

Source: James. N. Akin, Teacher Supply/Demand 1984, Association of School, College, and University Staffing (ASCUS). Copyright 1984 ASCUS. Used by permission of ASCUS. All rights reserved.
As included in Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA, 1984, table 1.8.

Methodological note: The Executive Committee of the Association for School, College, and University Staffing initiated its first survey in 1976. It was developed to obtain information about teacher supply/demand to be given to ASCUS members and to the public. The original survey was taken of the entire institutional and associate membership of ASCUS. In 1983, the three-page survey instrument, modified slightly from previous years, was forwarded to basically the same placement officers who had participated in recent surveys. Sixty-one of 67 responded in time for the 1984 ASCUS Teacher Supply/Demand Report, which is used for the information found in this table.

Table 3-37.
Percent of districts indicating they have a surplus, balance, or shortage of teachers in selected subjects by district characteristics: 1986-87

	Enrollment size				Geographic region (b)			
	All districts	Less than 2,500	2,500 to 9,999	10,000 or more	Northeast	Central	Southeast	West
Visual arts				(percent)				
Surplus....................	15	13	19	24	14	15	18	15
Balance....................	64	64	65	55	75	63	50	65
Shortage...................	21	22	16	21	11	22	32	20
Music								
Surplus....................	16	15	20	18	16	19	19	11
Balance....................	66	67	67	58	70	68	62	62
Shortage...................	18	18	13	24	15	13	18	27
Other arts (a)								
Surplus....................	10	8	11	16	11	10	9	8
Balance....................	67	67	71	53	72	69	62	64
Shortage...................	23	24	18	32	17	21	30	28
Foreign language								
Surplus....................	6	5	9	11	9	7	4	3
Balance....................	54	54	57	48	50	57	42	59
Shortage...................	40	42	34	40	41	36	54	37
Social studies								
Surplus....................	40	38	49	43	30	42	53	40
Balance....................	57	61	50	48	68	55	46	59
Shortage...................	2	2	1	9	2	3	1	1
English								
Surplus....................	21	20	27	23	24	18	23	23
Balance....................	69	71	67	58	70	71	73	64
Shortage...................	9	10	7	20	6	11	4	13

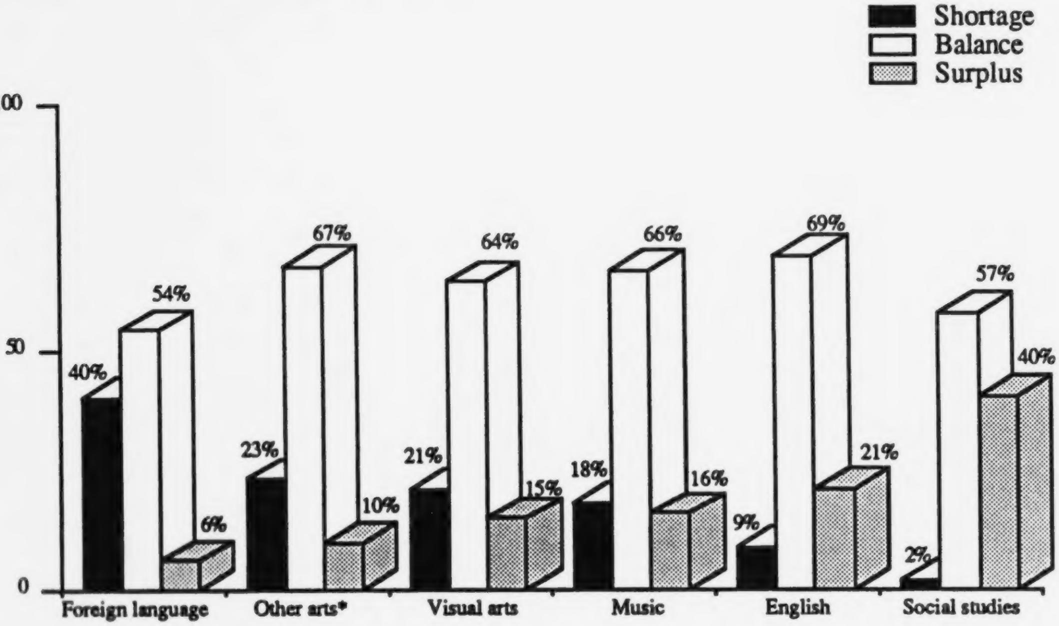
Note: Percents may not add to 100 because of rounding. See table 3-12 for methodological note.

(a) Other arts includes dance, drama, and creative writing.

(b) Geographic region classifications are those used by the Department of Commerce, Bureau of Economic Analysis and are not the same as Census Bureau regions. See Appendix 2 for description of States included in each region.

Source: U.S. Department of Education, Office of Educational Research and Improvement, Fast Response Survey System Bulletin, Public School District Policies and Practices in Selected Aspects of Arts and Humanities Instruction, Washington, D.C., February 1988, tables 11, 12 and 13.

Chart 3-10.
Percent of districts indicating they had a shortage, balance and surplus of teachers in selected fields: 1986-87



*Includes dance, drama, and creative writing

Source: U.S. Department of Education, Center for Education Statistics, FRSS survey of Arts and Humanities Instruction; See table 3-37 for full citation.

Table 3-38.
Elementary/secondary teaching status of recent bachelors degree recipients newly qualified to teach by field of teacher preparation: February 1978 and May 1981 (continued on next page)

Field of teacher preparation	Number newly qualified to teach	Did not apply for teaching job	Applied for teaching job				
			Total	Total teaching	Teaching full-time	Teaching part-time	Not teaching
			(percentage distribution of newly qualified to teach)				
1978							
All fields....................	171,100	23	77	60	49	11	17
General elementary..........	46,100	13	86	71	58	13	16
Special education...........	23,300	14	85	72	64	9	13
Social science..............	12,300	25	75	55	45	10	20
Physical education..........	10,000	16	84	63	52	11	21
English.....................	8,000	13	87	61	58	3	26
Music.......................	7,200	23	77	57	38	19	20
Art.........................	5,400	33	67	41	19	22	26
Mathematics.................	4,800	22	79	58	55	3	21
Vocational education........	4,300	19	81	62	53	9	19
Business....................	3,700	52	49	39	34	4	10
Industrial arts.............	3,500	22	78	57	51	6	20
Other (a)...................	19,300	33	67	53	41	11	15
More than one field.........	22,200	40	60	39	30	9	20
No certification............	1,000	NA	100	100	40	60	NA
1981							
All fields....................	132,200	15	85	64	53	11	20
General elementary..........	36,400	11	89	71	60	11	18
Special education...........	16,500	12	88	75	70	4	13
Social science..............	7,400	17	83	63	54	9	20
Physical education..........	13,600	18	82	49	36	13	33
English.....................	8,600	15	85	53	47	6	32
Music.......................	8,200	19	81	59	50	9	21
Art.........................	2,800	13	87	57	50	7	30
Mathematics.................	4,900	27	73	59	54	5	13
Vocational education........	5,100	29	71	40	33	7	32
Business....................	3,300	24	76	38	31	7	38
Industrial arts.............	1,900	22	78	53	51	2	26
Biological science..........	2,500	11	89	83	68	15	6
Health......................	3,300	33	67	30	22	8	37
Home economics (nonoccupational).........	2,100	10	90	64	54	10	25
Reading.....................	1,600	6	94	65	62	3	29
Other (b)...................	5,400	23	77	53	41	12	25
More than one field.........	NA	NA	NA	NA	NA	NA	NA
No certification............	8,700	NA	100	100	54	46	0

NA - Not applicable.

Note: Data exclude bachelors recipients from U.S. Service Schools. Data also do not include deceased graduates and graduates living at foreign addresses at the time of the survey.

(a) Data for the following fields are included in the "other" category because their sample numbers are too small to present them individually: biological science, foreign language, health, home economics (nonoccupational), reading, physical science, bilingual education, and English as a second language.

(b) Data from the following fields are included in the "other" category because their sample numbers are too small to present them individually; foreign language, physical science, bilingual education, English as a second language, and gifted and talented.

Source: U.S. Department of Education, National Center for Education Statistics, Jane L. Crane, New Teachers in the Job Market: 1981 Update, forthcoming and unpublished tabulations (October 1982). Reprinted from: National Center for Education Statistics, The Condition of Education: 1983, Washington, D.C., 1983, p. 190.
As included in Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA, 1984, table 1.3.

Table 3-38.
Elementary/secondary teaching status of recent bachelors degree recipients newly qualified to teach by field of teacher preparation: February 1978 and May 1981 (continued from previous page)

Methodological note: The Recent College Graduates surveys were conducted in February 1978 and May 1981 by the National Center for Education Statistics. Both used a two-stage sample procedure, the first stage being a stratified sample of institutions offering bachelors and masters degrees and the second stage being a sample of graduates from the sampled institution. The institutions were stratified by percentage of education graduates, public or private control, and geographic region. (The 1978 survey also had a separate stratum for predominantly black institutions.) The institutions were selected with probabilities proportional to their measure of size, constructed using the number of graduates and the percentage of education graduates.

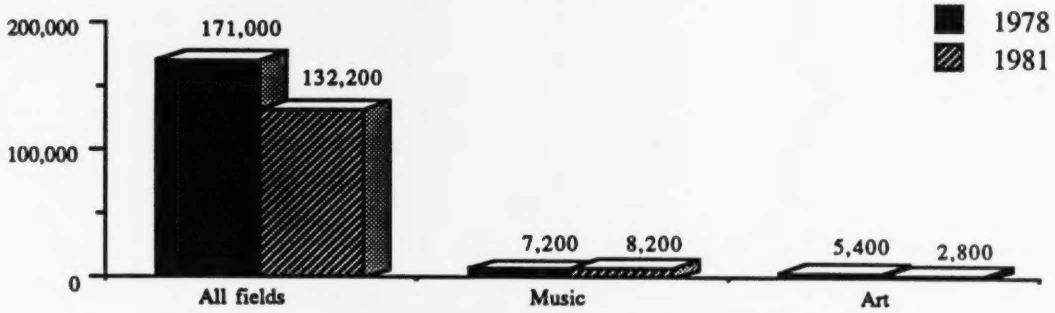
The graduates within the sampled institutions were stratified by level of degree, whether or not they were education graduates, and whether or not they were special or vocational education graduates. Different probabilities of selection were assigned to each stratum to obtain the desired sample size of each type of graduate. A questionnaire was mailed to each sample graduate. The overall response rates were 83.5 percent in 1978 and 72.3 percent in 1981. The intensive field followup of nonrespondents conducted for the 1978 survey was not duplicated in the 1981 survey because of budget and time considerations. A ratio estimation procedure was used to inflate the sample results to the estimates for each year. The estimates differ from the Higher Education General Information Survey (HEGIS) numbers, which were the basis for the ratios, because foreign addresses and names of deceased graduates were removed and because the self-reported major was used rather than the institution-reported major. The 1978 survey figures were revised from estimates published in New Teachers in the Job Market: August 1980 to reflect the removal of names of graduates from institutions in outlying areas, graduates with foreign addresses, and deceased graduates.

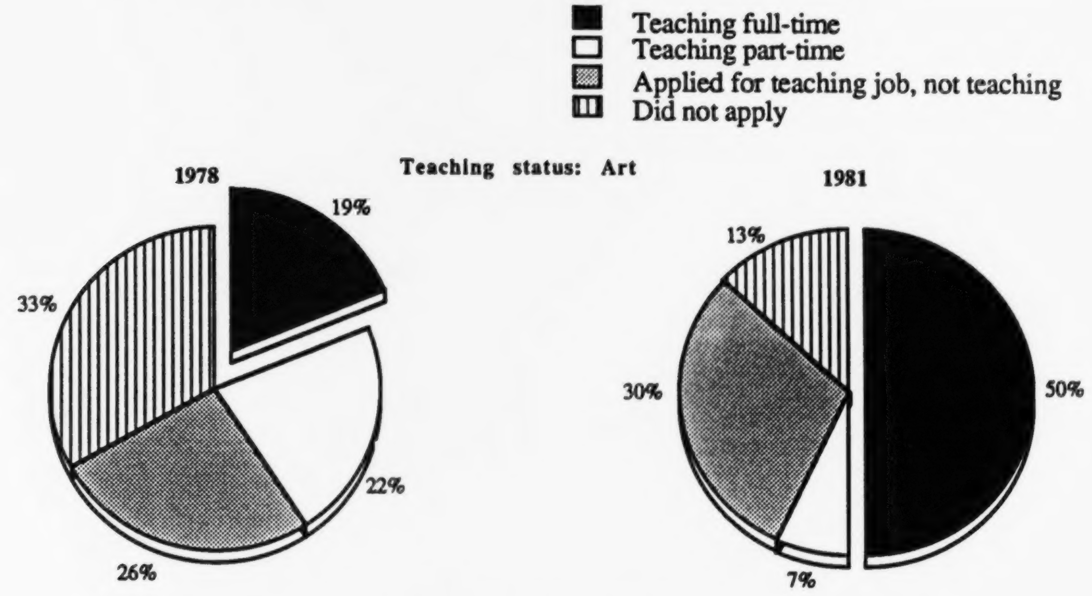
The designation "newly qualified to teach" is assigned to those persons who meet both of the following criteria:

1. They first became eligible for a teaching license during the period July 1, 1979, to June 30, 1980 (July 1, 1976, to June 30, 1977, for the 1978 survey); or they were not certified or eligible for a teaching license, but were teaching at the time of the survey.

2. They never held full-time, regular teaching positions (as opposed to substitute positions) prior to completing the requirements for the degree that brought them into the survey.

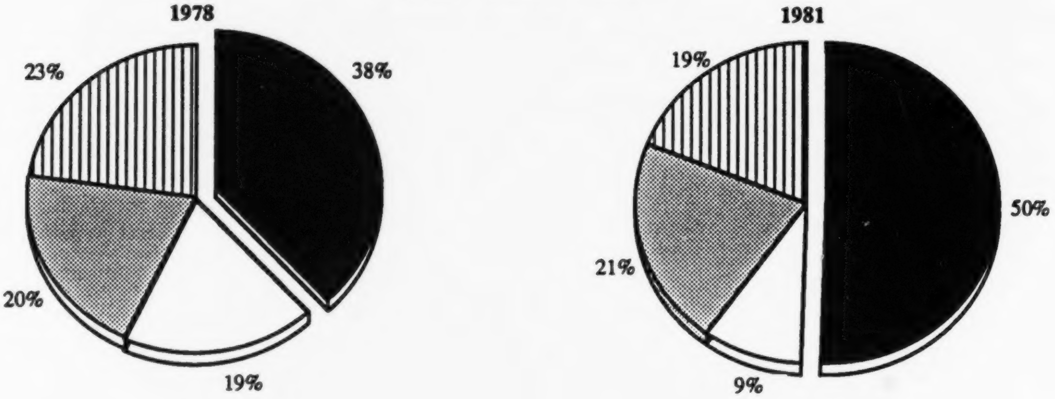
Chart 3-11.
Number of newly qualified to teach and teaching status of recent bachelor's degree receipients in art and music: 1978 and 1981





Teaching status: Art

Teaching status: Music



Source: U.S. Department of Education, Recent College Graduates Surveys: See table 3-38 for full citation.

Table 3-39.
Certification in field currently teaching of newly graduated full-time elementary/secondary school teachers: May 1981

		Certified or eligible for certification			
Field currently teaching	Total number	In some field	In field currently teaching	In field other than currently teaching	Not eligible or don't know
		(percent of total)			
Total	79,800 (a)	93.8	77.9	15.9	6.2
Special education teachers, all	16,700	96.1	77.3	18.8	3.9
Self-contained class teachers	26,400	94.8	80.0	14.8	5.2
Specialty teachers	38,900	91.4	73.7	17.7	8.6
Arts and humanities	21,100	88.2	61.9	26.3	11.8
English language arts	10,200	84.6	50.6	34.0	15.5
Foreign languages and fine arts	11,000	91.6	72.3	19.2	8.4
Sciences and mathematics	15,500	86.9	43.7	43.2	13.1
Biological and physical sciences	7,900	88.3	45.4	43.0	11.7
Mathematics	7,500	85.4	42.0	43.4	14.6
Miscellaneous specialties (b)	30,700	90.4	57.2	33.2	9.6
Health and physical education	10,600	93.6	68.5	25.0	6.4
Social sciences social studies	6,600	90.5	63.3	27.2	9.5
All other specialties (b)	13,600	87.9	45.4	42.4	12.1

Note: Categories do not add to total because of multiple responses, i.e., teachers teaching in more than one field. See table 3-38 for methodological note.

(a) 1979-80 bachelors degree recipients teaching elementary secondary school full-time in May 1981.

(b) Does not include unclassified specialties because certification in field cannot be determined.

Source: U.S. Department of Education, National Center for Education Statistics, Recent College Graduates Survey: 1981, unpublished tabulations (November 1982). Reprinted from: National Center for Education Statistics, The Condition of Education: 1983, Washington, D.C., p. 206. See table 3-38 for methodological note.
As included in Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA, 1984, table 1.2.

Table 3-40.
Earned degrees in arts related fields: 1971 to 1984

Level and field of study	1971	1975	1980	1981	1982	1983	1984
			Number				
Bachelors degrees, total all fields......	839,730	922,933	929,417	936,140	952,996	969,510	974,309
Arts related fields							
Architecture and environmental design.	5,570	8,226	9,132	9,455	9,728	9,823	9,186
Communications*......................	10,802	19,248	28,616	31,282	34,222	38,602	40,165
Letters..............................	64,933	48,534	33,497	33,208	34,334	32,743	33,739
Visual and performing arts...........	30,394	40,782	40,802	40,479	40,422	39,469	39,833
Masters degrees, total all fields........	230,509	292,450	298,081	295,739	295,546	289,921	284,263
Architecture and environmental design.	1,705	2,938	3,130	3,153	3,327	3,357	3,223
Communications*......................	1,856	2,794	3,082	3,105	3,327	3,604	3,656
Letters..............................	11,148	10,068	6,807	6,515	6,421	5,767	5,818
Visual and performing arts...........	6,675	8,362	8,708	8,629	8,746	8,742	8,520
Doctorates degrees, total all fields......	32,107	34,083	32,615	32,958	32,707	32,775	33,273
Architecture and environmental design.	36	69	79	93	80	97	84
Communications*......................	145	165	193	182	200	214	219
Letters..............................	1,857	1,951	1,500	1,380	1,313	1,176	1,215
Visual and performing arts...........	621	649	655	654	670	692	728
			Percent of degrees conferred				
Bachelors degrees							
Architecture and environmental design.	0.7	0.9	1.0	1.0	1.0	1.0	0.9
Communications*......................	1.3	2.1	3.1	3.3	3.6	4.0	4.1
Letters..............................	7.7	5.3	3.6	3.5	3.6	3.4	3.5
Visual and performing arts...........	3.6	4.4	4.4	4.3	4.2	4.1	4.1
Masters degrees							
Architecture and environmental design.	0.7	1.0	1.1	1.1	1.1	1.2	1.1
Communications*......................	0.8	1.0	1.0	1.0	1.1	1.2	1.3
Letters..............................	4.8	3.4	2.3	2.2	2.2	2.0	2.0
Visual and performing arts...........	2.9	2.9	2.9	2.9	3.0	3.0	3.0
Doctorates degrees							
Architecture and environmental design.	0.1	0.2	0.2	0.3	0.2	0.3	0.3
Communications*......................	0.5	0.5	0.6	0.6	0.6	0.7	0.7
Letters..............................	5.8	5.7	4.3	4.2	4.0	3.6	3.7
Visual and performing arts...........	1.9	1.9	2.0	2.0	2.0	2.1	2.2

*Includes technologies.

Source: U.S. Department of Education, Center for Statistics, Digest of Education Statistics, annual. As included in U.S. Bureau of the Census, Statistical Abstract of the United States, 1987, Washington, D.C., 1986, table 253.

Table 3-41.
Earned degrees in visual and performing arts conferred by institutions of higher education, by level of degree and sex of student: 1970-71 to 1984-85

Year	Bachelors degrees			Masters degrees			Doctors degrees		
	Total	Men	Women	Total	Men	Women	Total	Men	Women
1970-71.........	30,394	12,256	18,138	6,675	3,510	3,165	621	483	138
1971-72.........	33,831	13,580	20,251	7,537	4,049	3,488	572	428	144
1972-73.........	36,017	14,267	21,750	7,254	4,005	3,249	616	449	167
1973-74.........	39,730	15,821	23,909	8,001	4,325	2,676	585	440	145
1974-75.........	40,782	15,532	25,250	8,362	4,448	3,914	649	446	203
1975-76.........	42,138	16,491	25,647	8,817	4,507	4,310	620	447	173
1976-77.........	41,793	16,166	25,627	8,636	4,211	4,425	662	447	215
1977-78.........	40,951	15,572	25,379	9,036	4,327	4,709	708	448	260
1978-79.........	40,969	15,380	25,589	8,524	3,933	4,591	700	454	246
1979-80.........	40,892	15,065	25,827	8,708	4,067	4,641	655	413	242
1980-81.........	40,479	14,798	25,681	8,629	4,056	4,573	654	396	258
1981-82.........	40,422	14,819	25,603	8,746	3,866	4,880	670	380	290
1982-83.........	39,469	14,699	24,770	8,742	4,011	4,731	692	404	288
1983-84.........	39,833	15,103	24,730	8,520	3,897	4,623	728	406	322
1984-85.........	37,936	14,506	23,430	8,714	3,897	4,817	693	407	286

Note: Includes degrees in fine arts, general; art; art history and appreciation; music (performing, composition, theory); music (liberal arts program); music history and appreciation; dramatic arts; dance; applied design; cinematography; photography; and other fine and applied arts.

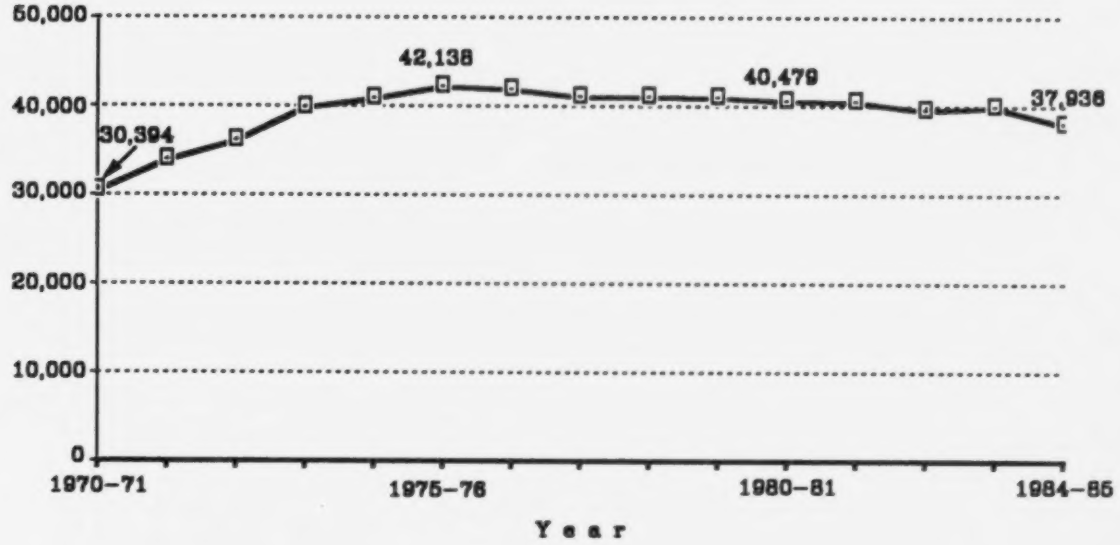
Source: U.S. Department of Education, Center for Education Statistics, "Degrees and Other Formal Awards Conferred" surveys. (This table was prepared November 1986.)
As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics: 1987, U.S. Government Printing Office, Washington, D.C., May 1987, table 181, p. 211.

Methodological note: The Higher Education General Information Survey (HEGIS) is a coordinated effort administered by the Center for Education Statistics (CES). Its purpose is to acquire and maintain statistical data on the characteristics and operations of institutions of higher education. HEGIS, developed in 1966, is an annual universe survey of institutions listed in the latest Education Directory, Colleges and Universities.

The Degrees and Other Formal Awards Conferred Survey has been part of the HEGIS series since its beginning. For the 1970-71 survey, however, the taxonomy used for classifying programs or areas in which degrees were awarded was changed. Once again in the 1982-83 academic year, a different taxonomy, Classification of Instructional Programs (CIP), was introduced. The information from survey years 1970-71 through 1981-82 is directly comparable, but care must be taken if information before and after these dates is included in any comparison. The response rate, which has been approximately 90 percent over the years, does not appear to be a significant source of nonsampling error for this survey. Because of the high response rate, nonsampling error caused by imputation would also be minimal.

The major sources of nonsampling error for this survey are the differences in the HEGIS program taxonomies and taxonomies used by the school, and the classification of double majors and double degrees. In the validation study conducted in 1979, it was found that the sources of nonsampling error noted above contributed to an error rate of 0.3 percent overreporting of bachelors degrees and 1.3 percent overreporting of masters degrees. The differences, however, varied greatly among fields. Over 50 percent of the fields selected for the study had no errors identified. The major categories of fields that had large differences were these: business and management, education, engineering, letters, and psychology. With few exceptions, differences in proportion to the published figures were less than 1 percent for most of the selected fields that had some errors. Note taken from the The Condition of Education: 1987.

Chart 3-12.
Earned bachelors degrees in visual and performing arts: 1970-1985



Source: U.S. Department of Education, Center for Education Statistics; See table 3-41 for full citation.

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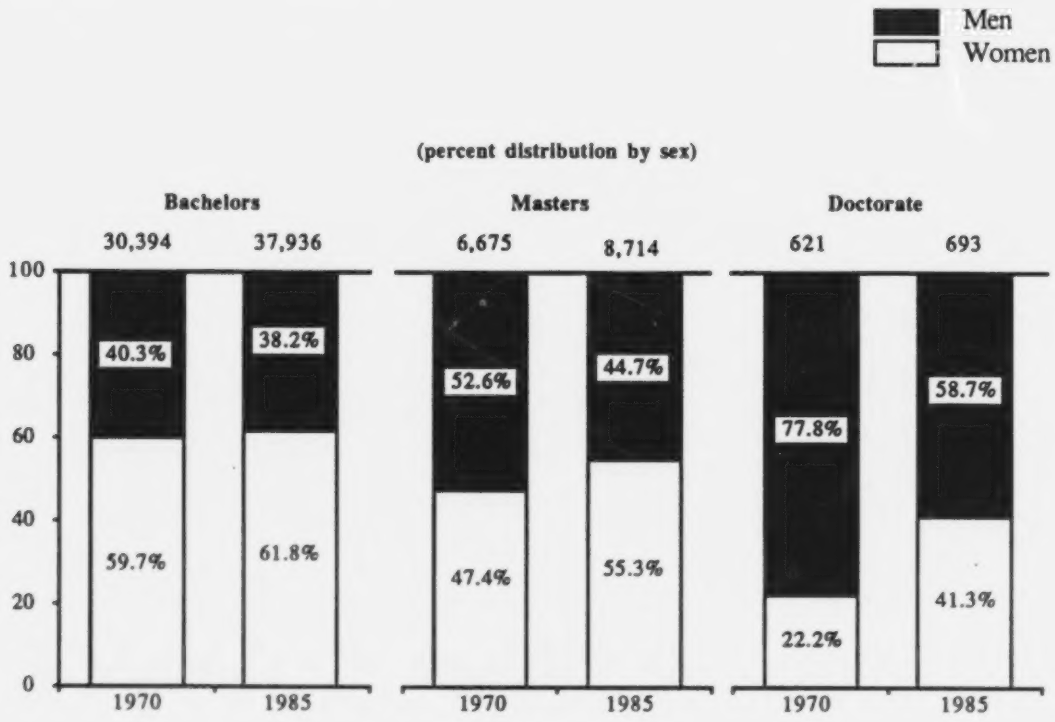
Chart 3-13.
Percentage distribution of bachelors, masters, and doctorate degrees in the performing arts by sex: 1970 and 1980



Source: U.S. Department of Education, Center for Education Statistics, "Degrees and Other Formal Awards Conferred" surveys; See table 3-41 for full citation.

Table 3-42.

Bachelors, masters, and doctors degrees conferred by institutions of higher education in selected arts-related fields, by sex of student and field of study: 1983-84 (continued on next page)

Field of study	Bachelors degrees requiring 4 or 5 years			Masters degrees			Doctors degrees (Ph.D., Ed.D., etc.)		
	Total	Men	Women	Total	Men	Women	Total	Men	Women
All fields	974,309	482,319	491,990	284,263	143,595	140,668	33,209	22,064	11,145
Architecture and environmental design, total	9,186	5,895	3,291	3,223	2,197	1,026	84	62	22
Architecture and environmental design, general	566	462	104	41	33	8	0	0	0
Architecture	4,567	3,495	1,072	1,610	1,195	415	23	18	5
City, community, and regional planning	360	243	117	879	555	324	57	41	16
Environmental design	956	626	330	91	49	42	1	1	0
Interior design	1,356	162	1,194	18	7	11	0	0	0
Landscape architecture	957	581	376	340	205	135	1	0	1
Urban design	1	1	0	97	77	20	1	1	0
Architecture and environmental design, other	423	325	98	147	76	71	1	1	0
Communications and communications technologies, total	40,165	16,647	23,518	3,656	1,600	2,056	219	131	88
Communications, total	38,586	15,774	22,812	3,513	1,511	2,002	215	128	87
Communications, general	17,171	6,652	10,519	1,456	600	856	154	87	67
Advertising	2,360	850	1,510	127	53	74	1	0	1
Communications, research	2	0	2	16	4	12	4	3	1
Journalism (mass communications)	9,795	3,669	6,126	1,141	501	640	33	20	13
Public relations	1,171	337	834	100	36	64	0	0	0
Radio/television news broadcasting	986	432	554	32	12	20	0	0	0
Radio/television, general	5,878	3,284	2,594	262	149	113	16	13	3
Communications, other	1,223	550	673	379	156	223	7	5	2
Communications technologies, total	1,579	873	706	143	89	54	4	3	1
Motion picture technology	52	43	9	0	0	0	0	0	0
Photographic technology	16	11	5	0	0	0	0	0	0
Radio and television technology	1,451	787	664	65	32	33	1	1	0
Communications technologies, other	60	32	28	78	57	21	3	2	1
Art education	1,428	288	1,140	589	143	446	42	19	23
Music education	4,085	1,773	2,312	920	433	487	73	48	25

Table 3-42.

Bachelors, masters, and doctors degrees conferred by institutions of higher education in selected arts-related fields, by sex of student and field of study: 1983-84 (continued from previous page)

Field of study	Bachelors degrees requiring 4 or 5 years			Masters degrees			Doctors degrees (Ph.D., Ed.D., etc.)		
	Total	Men	Women	Total	Men	Women	Total	Men	Women
Letters, total	33,739	11,507	22,232	5,818	2,058	3,760	1,215	557	658
English, general	23,434	7,575	15,859	3,500	1,211	2,289	695	317	378
Classics	429	194	235	130	71	59	58	31	27
Comparative literature	538	163	375	196	55	141	119	46	73
Composition	68	21	47	10	3	7	0	0	0
Creative writing	423	157	266	300	128	172	0	0	0
Linguistics	476	143	333	678	251	427	139	67	72
Literature, American	103	47	56	13	4	9	6	1	5
Literature, English	1,261	508	753	243	90	153	63	26	37
Rhetoric	160	52	108	36	6	30	18	10	8
Speech, debate, and forensics	5,967	2,357	3,610	626	211	415	88	49	39
Technical and business writing	163	58	105	11	4	7	0	0	0
Letters, other	717	232	485	75	24	51	29	10	19
Visual and performing arts, total	39,833	15,103	24,730	8,520	3,897	4,623	728	406	322
Visual and performing arts, general	1,478	504	974	192	75	117	10	6	4
Crafts	417	99	318	60	18	42	0	0	0
Dance	793	87	706	174	25	149	3	0	3
Design	4,734	1,781	2,953	254	124	130	0	0	0
Dramatic arts	5,315	2,209	3,106	1,181	589	592	100	55	45
Film arts, total	1,647	1,027	620	309	210	99	5	3	2
Cinematography/film	566	381	185	192	133	59	5	3	2
Photography	787	458	329	84	55	29	0	0	0
Film arts, other	294	188	106	33	22	11	0	0	0
Fine arts, total	16,210	5,120	11,090	2,819	1,119	1,700	147	38	109
Fine arts, general	10,771	3,386	7,385	1,634	701	933	23	5	18
Art history and appreciation	1,705	363	1,342	389	85	304	106	27	79
Arts management	111	43	68	42	11	31	1	0	1
Painting	917	336	581	181	80	101	0	0	0
Fine arts, other	2,706	992	1,714	573	242	331	17	6	11
Graphic arts technology	210	91	119	9	6	3	5	4	1
Music, total	7,870	3,678	4,192	3,450	1,699	1,751	458	300	158
Music, general	4,323	1,896	2,427	1,360	648	712	216	149	67
Music history and appreciation	97	39	58	69	21	48	32	16	16
Music performance	2,532	1,212	1,320	1,583	757	826	116	72	44
Music theory and composition	352	231	121	222	152	70	84	54	30
Music, other	566	300	266	216	121	95	10	9	1
Precision production	272	125	147	0	0	0	0	0	0
Visual and performing arts, other	887	382	505	72	32	40	0	0	0

Source: U.S. Department of Education, Center for Education Statistics, Degrees and Other Formal Awards Conferred, 1983-84 survey. As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics: 1987, U.S. Government Printing Office, Washington, D.C., 1987, table 152.

Table 3-43.
Associate degrees and other awards based on occupational curriculums by length and type of curriculum and by year: 1977-1981

	Number of awards				
Curriculum	1977-78	1978-79	1979-80	1980-81	Percentage change between 1977-78 & 1980-81
Occupational curriculums, total combined.....	352,038	352,708	353,333	374,820	6.5
at least 2 years but less than 4 years.....	278,969	278,632	278,555	287,416	3.0
at least 1 year but less than 2 years......	73,069	74,076	74,778	87,404	19.6
Science and engineering curriculums..........	194,270	193,507	193,532	214,776	10.6
at least 2 years but less than 4 years.....	144,966	143,799	144,703	155,844	7.5
at least 1 year but less than 2 years......	49,304	49,708	48,829	58,932	19.5
Data processing technologies.................	10,830	12,454	15,147	19,003	75.7
at least 2 years but less than 4 years.....	9,339	10,833	12,560	15,534	66.3
at least 1 year but less than 2 years......	1,491	1,621	2,587	3,469	32.6
Health services and paramedical technologies.	90,575	90,022	86,647	86,815	-4.2
at least 2 years but less than 4 years.....	68,447	68,208	66,452	64,479	-5.8
at least 1 year but less than 2 years......	22,128	21,814	20,195	22,336	1.0
Natural science technologies.................	21,248	19,743	19,214	19,643	-7.6
at least 2 years but less than 4 years.....	15,980	14,843	14,431	14,554	-8.9
at least 1 year but less than 2 years......	5,268	4,900	4,783	5,089	-3.4
Mechanical and engineering technologies......	71,617	71,288	72,524	89,315	24.7
at least 2 years but less than 4 years.....	51,200	49,915	51,260	61,277	19.7
at least 1 year but less than 2 years......	20,417	21,373	21,264	28,038	37.3
Non-science- and non-engineering-related curriculums.................................	157,768	159,201	159,801	160,044	1.4
at least 2 years but less than 4 years.....	134,003	134,833	133,852	131,572	1.8
at least 1 year but less than 2 years......	23,765	24,368	25,949	28,472	19.8
Business and commerce technologies..........	115,851	121,261	124,485	127,057	9.7
at least 2 years but less than 4 years.....	96,930	100,214	102,557	102,604	5.9
at least 1 year but less than 2 years......	18,921	21,047	21,928	24,453	29.2
Applied arts, graphic arts, and fine arts....	6,687	7,150	8,441	9,434	41.0
at least 2 years but less than 4 years.....	5,460	6,134	7,162	8,425	54.3
at least 1 year but less than 2 years......	1,227	1,016	1,279	1,009	-17.8
Public-service-related technologies..........	41,917	37,940	35,316	32,987	-21.3
at least 2 years but less than 4 years.....	37,073	34,619	31,295	28,968	-21.9
at least 1 year but less than 2 years......	4,844	3,321	4,021	4,019	-17.7

Note: These numbers were reported as meeting the following conditions: "The curriculum leads to ANY type of formal recognition (certificate, associate degree, diploma, a transcript recognizing successful completion, a statement of completion from an administrator of the institution, or other FORMAL recognition) signifying that the student has completed an organized curriculum or the state grants a license or other formal recognition upon examination to all graduates of the curriculum."

Source: U.S. Department of Health, Education, and Welfare, National Center for Education Statistics, Associate Degrees and Other Formal Awards Below the Baccalaureate, 1977-78; U.S. Department of Education, National Center for Education Statistics, Associate Degrees and Other Formal Awards Below the Baccalaureate, 1978-79, 1979-80, 1980-81. Reprinted From: W. Vance Grant, and Leo J. Eiden, Digest of Education Statistics, 1980, pp. 136-137, Digest of Education Statistics, 1981, pp. 135-136; Digest of Education Statistics, 1982, pp. 135-136; Digest of Education Statistics, 1983, pp. 162-163.
As included in Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA., 1984, table 2.2.

Table 3-44.
Mean number of semester credits completed by bachelors degree recipients by major and course area: 1972-1976 and 1980-1984

Selected college majors	Course areas									
	Total	Business	Computer science	Education	Engineering	Mathematics	Biological sciences	Physical science	Social science	Other
1972-76 (a)										
Mean, all majors............	124.0	7.8	1.0	9.7	2.3	7.4	7.6	9.0	30.3	48.8
Business and management.......	124.4	41.2	2.3	0.5	0.4	10.2	2.5	4.8	30.4	32.0
Computer science..............	133.3	6.6	33.5	0.4	5.3	22.4	1.9	7.8	20.6	34.8
Education.....................	126.4	0.9	0.3	40.2	NA	5.0	5.5	4.3	23.9	46.4
Engineering...................	134.8	1.6	2.0	0.1	50.0	18.2	1.3	20.5	14.0	27.1
▶English.......................	117.8	0.5	0.1	7.8	0.1	3.2	3.4	3.4	24.2	75.2
▶Fine arts.....................	124.9	0.3	0.1	6.6	NA	1.3	2.5	2.1	13.6	98.4
Life sciences.................	122.2	0.4	0.8	1.7	NA	8.4	35.6	26.2	17.8	31.3
Physical sciences.............	122.7	0.8	1.4	0.9	1.9	16.2	9.6	49.5	13.1	29.2
Psychology....................	119.1	2.0	0.5	5.9	0.3	5.5	6.2	5.9	56.0	36.9
Social sciences...............	120.6	3.4	0.4	3.3	0.4	5.3	3.2	4.3	60.3	40.1
1980-84 (b)										
Mean, all majors............	123.5	12.8	3.3	6.2	4.6	8.4	5.3	8.1	27.5	47.2
Business and management.......	122.8	41.2	4.5	0.6	1.1	8.9	2.2	3.9	27.5	32.7
Computer science..............	129.3	11.8	27.9	0.3	4.7	21.3	1.8	8.5	19.0	33.9
Education.....................	127.4	0.7	0.3	45.5	0.1	4.4	4.4	3.8	20.8	47.3
Engineering...................	132.3	1.0	2.3	0.8	52.5	16.2	1.1	20.2	12.3	25.9
▶ English.......................	114.8	1.7	1.5	6.9	NA	2.2	2.1	4.7	21.4	74.4
▶ Fine arts.....................	120.5	1.7	0.6	5.1	NA	1.7	2.7	1.5	14.1	93.1
Life sciences.................	121.9	0.7	1.5	1.9	0.2	10.1	33.5	22.6	18.1	33.3
Physical sciences.............	124.3	0.2	4.9	0.1	2.0	14.1	12.9	48.7	11.6	30.0
Psychology....................	120.7	3.0	2.7	2.1	NA	6.5	5.8	4.2	55.2	41.2
Social sciences...............	119.2	6.0	1.4	1.0	0.5	5.4	4.4	5.1	52.0	43.3

NA - Data not reported or not applicable.

Note: Because of rounding, details may not add to totals.

(a) Sample survey based on 1972 high school seniors who completed bachelors degrees by 1976.

(b) Sample survey based on 1980 high school seniors who completed bachelors degrees by 1984.

Source: U.S. Department of Education, Center for Education Statistics, High School and Beyond survey. (This table was prepared in April 1986.)
As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics: 1987, U.S. Government Printing Office, Washington, D.C., May 1987, table 191, p. 220.

Table 3-45.
Changes in performance on Graduate Record Examination tests: between 1964 and 1985 (unless otherwise noted)

Descriptive term and tests	Change (in standard deviation units)
Large increase:	
Mathematics (Area test)	+.42
Moderate increase:	
None	---
Small increase:	
Physics (Area test)	+.12
No change:	
Quantitative (General examination)	+.09
Biology (Area test)	+.02
Economics (Area test)	.00
Engineering (Area test)	-.03
Chemistry (Area test)	-.06
Small decline:	
Psychology (Area test)	-.16
Moderate decline:	
Music (Area test: 1966-1985)	-.23
Education (Area test)	-.24
Geology (Area test: 1967-1985)	-.27
Large decline:	
Verbal (General examination)	-.44
Literature in English (Area test)	-.62
History (Area test)	-.70
Extreme decline:	
Sociology (Area test)	-.90
Political Science (Area test)	-1.08

Source: Clifford Adelman, The Standardized Test Scores of College Graduates, 1964-1982, U.S. Department of Education, Washington, D.C., Office of Educational Research and Improvement, 1985, and special tabulations.
As included in U.S. Department of Education, Center for Education Statistics, The Condition of Education: 1987, Washington, D.C., September 1987, p. 98.

Methodological note: The Graduate Record Examinations (GRE's) are designed to measure the academic abilities and achievement of graduate school applicants. In 1984-85, some 272,000 college graduates and soon-to-be graduates took the Graduate Record Subject Area Tests. Approximately 85 percent of these test-takers were U.S. citizens. The table presents changes in student performance between 1964 and 1985 on two sections of the GRE General Examination (verbal and quantitative) and on 14 subject area tests for which there were 1,000 or more test-takers in 1984-85. The changes are presented in terms of Standard Deviation Units (SDU's), a statistical method for standardizing changes in scores from tests with different scales. Given the 21-year time frame, SDU's measure change more accurately than average scores because they account for possible differences in the range of scores. Because of the ways in which the data from these tests were reported before 1975, it is not possible to separate the performance of U.S. citizens from that of foreign students in this table. Based on post-1975 data, though, it is fair to say that the performance of foreign students has a negative impact on results in tests requiring verbal ability and a positive impact on results in tests requiring mathematical ability. This table should not be interpreted as an indicator of the quality of higher education in the United States. In general, the table reflects the performance of a self-selected--through large--group of test-takers who have higher educational aspirations than most of their peers.

Table 3-46.
Occupational distribution and average annual salaries of recent bachelors degree recipients working fulltime: February 1978 and May 1981

Occupation	1976-77 recipients in February 1978		1979-80 recipients in May 1981	
	Employed fulltime	Average annual salary in constant (1981) dollars (a)	Employed fulltime	Average annual salary in constant (1981) dollars (a)
Total	610,600	$16,000	632,500	$15,300
Business	123,200	17,800	151,600	16,400
Education	100,400	13,100 (b)	88,800	11,200 (b)
Engineering	36,700	22,400	51,200	22,900
Health professional	43,400	17,700	42,600	17,400
Public affairs	22,300	12,100	28,100	11,800
Biological and physical sciences	7,400	16,800	9,600	15,400
▶ **Fine arts**	10,800	15,300	15,100	18,700
Social sciences and psychology	6,200	17,200	2,100	15,900
Research	3,600	12,700	10,500	13,400
Communications	11,200	13,600	8,300	13,000
Computer science	12,000	20,400	21,400	19,800
Technician	27,800	14,600	25,000	14,700
Other professional	9,200	16,600	10,900	14,500
Sales	44,300	17,400	58,400	16,300
Clerical and secretarial	76,000	13,100	61,300	11,400
▶ **Crafts and operatives**	33,000	17,500	16,800	15,900
Other nonprofessional	41,700	15,400	30,900	12,000
Occupation not reported	1,400	17,500	NA	NA

NA - Not applicable.

Note: See table 3-38 for methodological note.

(a) Reported salaries of full-time workers under $3,000 in 1978 and $4,200 in 1981 were excluded from the tabulations.

(b) Most educators work 9- to 10-month contracts. Their salaries when adjusted for a 12-month period averaged $16,300 in February 1978 and $14,000 in May 1981 in constant (1981) dollars.

Data exclude bachelor's recipients from U.S. Service Schools. Data also do not include deceased graduates and graduates living at foreign addresses at the time of the survey.

Source: U.S. Department of Education, National Center for Education Statistics, Recent College Graduates Survey 1978 and 1981, unpublished tabulations (December 1982). Reprinted from: National Center for Education Statistics, The Condition of Education: 1983 Edition, p. 128.
As included in Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA, 1984, table 1.1.

Table 3-47.
Total number of institutions within each State granting degrees in Art and Art education: 1984-85

State	Grant degrees in art	Grant degrees in art education
Alabama	NP	8
Alaska	2	2
Arizona	4	4
Arkansas	13	7
California	12	16
Colorado	NP	NP
Connecticut	18	5
Delaware	2	2
Florida	40	14
Georgia	27	20
Hawaii	4	4
Idaho	5	5
Illinois	12	19
Indiana	10	6
Iowa	NP	NP
Kansas	18	11
Kentucky	18	18
Louisiana	18	15
Maine	3	2
Maryland	14	12
Massachusetts	NP	11
Michigan	30	30
Minnesota	NP	21
Mississippi	8	8
Missouri	NP	NP
Montana	7	7
Nebraska	16	16
Nevada	2	2
New Hampshire	6	3
New Jersey	24	3
New Mexico	NP	4
New York	130	33
North Carolina	30	17
North Dakota	6	6
Ohio	48	24
Oklahoma	43	18
Oregon	6	NP
Pennsylvania	36	24
Rhode Island	5	3
South Carolina	21	21
South Dakota	7	7
Tennessee	12	NP
Texas	38	38
Utah	6	6
Vermont	6	2
Virginia	24	20
Washington	13	13
West Virginia	7	5
Wisconsin	31	29
Wyoming	1	1
Total	759	542

NP - Not provided

Note: States vary as to how colleges and universities are counted. For example, in California only 12 institutions are reported as granting degrees in art and art education. This reflects the fact that branch campuses are not separately listed.

Source: E. Andrew Mills and D. Ross Thomson, A National Survey of Art(s) Education, 1984-1985: State of the Arts in the States, National Art Education Association, Reston, VA, 1986, table 18, pp. 13-14. (Copyright)

Table 3-48.
Number of institutions providing music appreciation and music theory by type of institution: 1983

	Music appreciation or equivalent (a)				Music theory or equivalent (a) (b)			
	No		Yes		No		Yes	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Private, 2-year (N=17).............	4	24	13	76	10	59	7	41
Public, 2-year (N=182).............	21	12	161	88	48	26	134	74
Private, 4-year (N=314) (b)........	57	18	257	82	129	41	183	59
Public, 4-year (N=284).............	12	4	272	96	72	25	212	75
Total (N=797) (b)................	94	12	703	88	259	33	536	67

(a) Course conceived for non-majors.

(b) There were 2 nonrespondents for music theory, so the total N was 795.

Source: National Association of Schools of Music (NASM) and College Music Society (CMS), Music in General Studies: A Survey of National Practices in Higher Education, Reston, VA and Boulder, CO, September 1983, pp. 1-5, charts 1-A and 3A.

Methodological note: During the past five years, the music community in higher education has become increasingly concerned about education in music at the college level for those not intending music as a career. The issues have been gathered under the rubric "Music in General Studies" and have been pursued vigorously by the College Music Society the National Association of Schools of Music. For the purpose of this survey, "music in general studies" was defined as "coursework in music conceived for non-music majors."

In November 1983, CSM and NASM sponsored the Dearborn Conference on Music in General Studies. To develop a statistical base upon which to consider major policy issues related to the instruction of non-music majors, a questionnaire was developed and distributed to over 2,500 music units in higher education. The questionnaire covered the following music in general studies issues: academic music courses, faculty, performance, and general policies. The response rate was 32 percent, representing 798 institutions of higher education.

The major responsibilities of the National Association of Schools of Music (NASM) are the accreditation of educational programs in music and the establishment of curricular standards and guidelines. This agency has been designated by the Council on Postsecondary Accreditation as responsible for accreditating music curricula in higher education and is recognized by the United States Department of Education, the accreditation of all music curricula. The Association is composed of over 500 member institutions including conservatories, public and private colleges, universities, and music schools. All member institutions of NASM meet the standards and uphold the code of ethnics of the Association as stated in the NASM Handbook.

The College Music Society (CMS) is an individual membership organization incorporated for the philosophy and practice of music in higher education. The Society has over 5,000 members, representing all fields of music in the college and university setting. CMS publishes a number of books, including the Directory of Music Faculties in Colleges and Universities, U.S. and Canada, and a series of reports on the status of women in college music, racial and ethnic directions in American music, and music in general studies. The Society publishes a semi-annual Symposium, regular music faculty vacancy listings, and periodic newsletters. CMS also sponsors an annual meeting and other seminars.

Table 3-49.
Organization of course content, and offerings and enrollments in music history courses conceived for the non-music major: 1983

Content	Private, 2-year		Public, 2-year		Private, 4-year		Public, 4-year		Total	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Chronologically through the history of music................	8	61	66	41	85	33	106	39	265	38
By elements of music through pitch, rhythm, timbre, etc.............	1	8	16	10	33	13	28	10	78	11
By composer........................	0	0	2	1	2	1	2	1	6	1
By genre through form or type of music............................	0	0	11	7	29	11	31	11	71	10
Other or combinations of above.....	4	31	65	41	106	42	105	39	280	40
Total..........................	13	100	160	100	255	100	272	100	700	100

Type of music	Music history courses for non-music majors									
	Offered	Enrolled	Offered	Enrolled	Offered	Enrolled	Offered	Enrolled	Offered	Enrolled
	(17 respondents)		(182 respondents)		(315 respondents)		(284 respondents)		(798 respondents)	
Jazz...............................	0	0	42	1,528	53	1,374	118	7,824	213	10,726
American music.....................	1	8	18	492	29	560	40	1,264	88	2,324
Opera..............................	0	0	11	189	27	488	32	652	70	1,329
Musical theatre....................	0	0	17	716	26	859	24	499	67	2,074
Symphonic literature...............	0	0	14	345	17	192	35	1,423	66	1,960
Chamber music......................	0	0	14	376	16	192	25	668	55	1,236
Popular music......................	0	0	15	751	9	148	26	1,218	50	2,117
Folk music.........................	0	0	6	306	7	105	24	939	37	1,350
Rock music.........................	0	0	3	50	4	402	15	1,558	22	2,010
Concerto...........................	0	0	1	35	2	15	4	104	7	154

Note: See table 3-48 for methodological note.

Source: National Association of Schools of Music and College Music Society, Music in General Studies: A Survey of National Practices in Higher Education, Reston, VA and Boulder, CO, September 1983, p. 4 and 7, charts 2 and 4.

Table 3-50.
Arts-related graduate and professional programs: 1987

Study area	Graduate level programs	Ph.D. programs
Afro-American studies	11	2
Architecture	81	17
Art education	161	23
Art history	134	44
Art therapy	30	3
Fine arts	247	32
Arts administration	22	2
Communication	142	45
Dance, drama, and music therapy	20	2
Drama, theatre arts	182	41
Folklore	7	4
Graphic design	61	1
Historic preservation	27	2
Illustration	14	NA
Industrial design	23	1
Interdisciplinary humanities and social science	107	23
Interior design	50	3
Landscape architecture	32	3
Mass and organizational communications	53	13
Museum studies	26	1
Music	300	90
Music education	97	35
Photography	54	2
Radio, television, and film	94	15
Textile design	40	4
Urban design	18	2
Women's studies	13	3
Writing	91	10

NA - Not available.

Note: Arts-related programs are among the 295 areas of study listed in the guide. To develop this table, arts-related fields were defined as broadly as possible. Thus, interdisciplinary humanities are included because the field may include a study of the history of several arts. Similarly, Afro-American studies may include study of the arts as well as history and/or political aspects of this field.

Source: Amy J. Goldstein and Raymond D. Sachetti, eds., Graduate and Professional Programs: An Overview, 1987, 21st edition, Peterson's Guides, Princeton, NJ, 1986.

Table 3-51.
Selected characteristics of graduate arts administration training programs: 1985-86 (continued on the next page)

Name of university	Degree(s) offered	Inception of program	Total number of graduates	Number of applications previous year	Number of students admitted each year
Adelphi University	Certificate in arts management	1978	27	47	12-18
American University	M.A. degree	1974	27	50	10-20
Angelo State University	M.A. degree in theatre management	1978	5	7	5
Brooklyn College of the City of New York	M.F.A. in performing arts management	1976	74	122	12-15
Columbia College	M.A. degree	1982	9	61	20-25
Columbia University	M.F.A. degree	1980	NA	60	17-20
Drexel University	M.S. degree	1973	15	36	15-20
Florida State University (School of Theatre)	M.F.A. degree in theatre	1966	36	32	6
Florida State University (Institute of Science and Public Affairs)	M.S. - public administration M.S. - art education Ph.D. - art education certificate	1978	4	3	3-5
Golden Gate University	Certificate	1972	42	22	75
	M.A. - arts administration	1978	22	26	
	M.B.A. - arts administration	1981	16	25	
Indiana University	M.A. degree	1971	110	89	10-12
Lesley College Graduate School	M.S.M. degree	1980	10	10	Unlimited
New York University	M.A. in arts administration	1971	102	130	40-45
Sangamon State University	M.A. degree	1973	90	54	10-15
Southern Methodist University	M.A. in arts administration and M.B.A.	1982	8	48	10
State University of New York at Binghamton	M.B.A. degree	1974	109	90	15
Texas Tech University	Ph.D. degree	1972	48	50	20
University of Akron	M.A. degree	1980	19	18	NA
University of California at Los Angeles	M.B.A. degree	1969	178	108	15-18

Table 3-51.
Selected characteristics of graduate arts administration training programs: 1985-86 (continued from previous page)

Name of university	Degree(s) offered	Inception of program	Total number of graduates	Number of applications previous year	Number of students admitted each year
University of Cincinnati	M.A. degree	1976	52	121	8-10
University of Iowa	M.F.A. degree	1974	39	18	6
University of Michigan	M.A. - theatre management	1975	15	12	2-6
University of New Orleans	M.A. degree	1983	NA	30	15-20
University of Utah	M.F.A. degree	1976	44	35	10-12
University of Wisconsin-Madison	M.A. degree	1969	115	120	10
Virginia Tech	M.F.A. - theatre arts	1978	2	26	8
Yale University	M.F.A. degree	1966	75	50	8
York University	M.B.A. degree	1969	55	17	8-12

NA - Not available.

Source: American Council for the Arts, Survey of Arts Administration Training: 1985-1986, New York, NY, 1984, pp. 69-70.

Methodological note: This is the fifth in a series of surveys sponsored by the Association of Arts Administration Educators. Prior surveys were conducted in 1975, 1977, 1979, and 1983.

The Association of Arts Administration Educators (AAAE) has sponsored five surveys of arts administration training in the United States and Canada. AAAE is a national nonprofit corporation of university programs in arts administration, encompassing visual, performing, and arts service organizations. Founded in 1975, AAAE was created to address common needs among programs, students, alumni, and practitioners of arts management. Currently, there are more than 25 member institutions.

The William H. Donner Foundation of New York conducted the initial survey in 1975. The 1975 research and report served as the basis for revised editions published in 1977, 1979, 1983, and the current report for 1985-1986. The American Council for the Arts has published, promoted, and distributed all five editions of the report. The reports summarize the most current information about college and university arts administration and management training programs throughout the country, and the nature and characteristics of each program. The publication also lists nonacademic, short-term training programs, ongoing administrative internships, and job placement programs. The 1985-1986 report lists 27 internships; programs at 28 graduate institutions; and 31 seminars, workshops, and institutes.

Table 3-52.
State distribution of higher education teachers of art, drama, and music: 1970 and 1980

State	1970 Rank	Number of teachers of art, drama, and music	Concentration ratio*	1980 Rank	Number of teachers of art, drama, and music	Concentration ratio*
California	1	4,295	1.03	1	3,219	1.04
New York	2	3,635	.93	2	2,195	1.01
Texas	4	2,085	.92	3	1,571	.88
Illinois	3	2,335	.97	4	1,448	.98
Pennsylvania	5	2,039	.82	5	1,279	.88
Ohio	6	1,876	.84	6	1,186	.88
Massachusetts	8	1,439	1.15	7	1,078	1.41
Michigan	7	1,633	.90	8	878	.77
North Carolina	11	1,124	1.04	9	834	1.11
Florida	10	1,135	.86	10	815	.71
Wisconsin	9	1,327	1.43	11	767	1.25
Indiana	12	1,108	1.00	12	717	1.03
Minnesota	14	1,007	1.25	13	688	1.27
New Jersey	18	823	.53	14	621	.65
Missouri	13	1,016	1.05	15	618	1.01
Washington	15	937	1.33	16	595	1.13
Virginia	17	845	.91	17	551	.82
Colorado	25	650	1.44	18	544	1.39
Iowa	16	864	1.46	19	522	1.40
Connecticut	23	673	.99	20	493	1.17
Georgia	21	700	.74	21	482	.71
Kansas	22	682	1.47	22	479	1.57
Louisiana	24	673	1.05	23	477	1.01
Tennessee	19	799	1.00	24	474	.84
Maryland	20	790	.95	25	469	.83
Oregon	27	596	1.36	26	448	1.33
South Carolina	34	389	.75	27	436	1.14
Oklahoma	28	596	1.17	28	394	1.08
Alabama	29	568	.87	29	389	.88
Arizona	32	433	1.29	30	346	1.07
Kentucky	26	605	1.01	31	323	.78
Utah	30	450	2.15	32	267	1.58
Mississippi	31	443	1.12	33	255	.93
New Mexico	37	240	1.34	34	239	1.61
Idaho	45	155	1.09	35	211	1.86
Nebraska	33	423	1.36	36	192	.95
South Dakota	38	207	1.58	37	176	2.07
Wyoming	48	99	1.46	38	175	2.84
Arkansas	36	324	.90	39	170	.66
Hawaii	40	190	1.23	40	154	1.30
West Virginia	35	352	1.16	41	139	.68
Maine	46	149	.74	42	127	.94
North Dakota	43	167	1.49	43	120	1.53
New Hampshire	42	173	1.08	44	119	.96
Rhode Island	39	200	.98	45	114	.91
Montana	41	190	1.39	46	110	1.13
Vermont	44	156	1.70	47	108	1.64
Nevada	49	48	.44	48	93	.81
Delaware	47	122	1.06	49	70	.92
Alaska	50	26	.50	50	70	1.41

Note: Total number of higher education teachers in art, drama and music was 42,000 in 1970 and 28,385 in 1980. This drop may reflect the fact that substantially fewer teachers specified their field in 1980. States are in order of rank of number of teachers (in higher education) in 1980.

*Concentration ratio: Proportion of teachers (in higher education) in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, Figure XI, p. 33.

Table 3-53.
Music student enrollment and degrees awarded by institutions participating in Higher Education Arts Data Service (HEADS): 1985-86 (continued on the next page)

Degree programs	Number of institutions with majors	Music major enrollment, Summer 1985	Music major enrollment, Fall 1985	Number of degrees awarded July 1, 1985 through June 30, 1986
Associate of Fine Arts degree programs or equivalent (65)*				
Total members	21	38	892	134
Total non-members combined	3	2	214	18
Associate degree programs in music education, music/business, or music combined with outside field (50)*				
Total members	7	1	47	14
Total non-members combined	1	0	86	0
Associate-level liberal arts degree programs in music (33-49)*				
Total members	6	11	139	20
Total non-members combined	1	0	8	4
Bachelor of Music degree programs or other professional degree programs (65)* Members only				
Accompanying	11	4	27	9
Brass	203	198	1,825	285
Composition	103	90	593	111
Guitar	125	73	561	66
Harp	51	11	101	11
History/literature	54	43	202	34
Jazz studies	52	167	1,215	121
Organ	139	84	364	92
Percussion	168	73	782	99
Piano/harpsichord	262	452	2,286	423
Piano pedagogy	65	124	382	66
Sacred music	63	115	689	131
Strings	202	240	2,020	342
Theory	36	28	189	34
Theory/composition	92	99	600	103
Voice	279	603	4,068	572
Woodwinds	217	231	2,018	340
Other	97	480	3,198	221
Total members	328	3,115	21,120	3,060
Total non-members combined	8	23	283	42
Baccalaureate degree programs in music education, music therapy, and music combined with an outside field (50)*				
Total members	373	3,280	23,058	3,790
Total non-members combined	9	103	288	27

*Percent of music content.

Table 3-53.
Music student enrollment and degrees awarded by institutions participating in Higher Education Arts Data Service (HEADS): 1985-86 (continued from the previous page)

Degree programs	Number of institutions with majors	Music major enrollment, Summer 1985	Music major enrollment, Fall 1985	Number of degrees awarded July 1, 1985 through June 30, 1986
Baccalaureate liberal arts degree programs in music (33-49)*				
Total members	307	838	6,785	1,121
Total non-members combined	10	8	292	58
Specific Masters degree programs Members only				
Accompanying	29	20	97	27
Arts administration	2	0	26	8
Brass	104	99	437	158
Composition	94	158	452	164
Conducting	83	152	404	164
Ethnomusicology	9	4	29	3
Guitar	33	21	87	31
Harp	12	4	27	6
Harpsichord	11	1	15	3
Jazz studies	14	26	133	37
Music education	185	2,211	2,013	800
Music history/musicology	81	104	333	91
Music therapy	17	44	124	26
Opera	11	12	51	21
Organ	78	78	251	93
Pedagogy	34	45	173	46
Percussion	79	38	154	45
Piano	148	291	905	303
Sacred music	26	252	702	187
Strings	108	87	694	207
Theory	57	69	211	58
Voice	147	372	1,136	356
Woodwinds	118	159	622	236
Other	44	162	476	98
Total members	223	4,409	9,552	3,168
Total non-members combined	4	15	113	46
General Masters degree programs				
Total members	38	215	535	132
Total non-members combined	1	0	2	1

*Percent of music content.

Table 3-53.
Music student enrollment and degrees awarded by institutions participating in Higher Education Arts Data Service (HEADS): 1985-86 (continued from the previous page)

Degree programs	Number of institutions with majors	Music major enrollment, Summer 1985	Music major enrollment, Fall 1985	Number of degrees awarded July 1, 1985 through June 30, 1986
Doctoral degree programs Members only				
Accompanying	5	5	17	3
Brass	28	48	113	10
Composition	36	86	217	40
Conducting	23	139	242	44
Ethnomusicology	5	8	20	1
Guitar	10	11	25	2
Harp	4	2	7	0
Harpsichord	4	2	5	0
Music education	43	335	423	87
Musicology	29	60	210	22
Opera	1	0	5	0
Organ	28	62	112	15
Percussion	15	20	31	2
Piano	39	148	382	42
Sacred music	7	12	59	13
Strings	30	49	127	11
Theory	26	53	134	17
Voice	37	130	274	38
Woodwinds	31	87	155	18
Other	10	141	89	15
Total members	53	1,398	2,2647	380
Total non-members combined	2	0	27	5
Grand total (members)	449	13,305	64,775	11,819
Grand total (non-members)	17	151	1,313	201

Source: Higher Education Arts Data Service, Data Summary for Music: 1985-86, Reston, VA, 1987, chart 1.1.

Methodological note: The Higher Education Arts Data Services (HEADS) project is a joint activity of the National Association of Schools of Music, the National Association of Schools of Art and Design, the National Association of Schools of Dance, the National Association of Schools of Theatre, and the International Council of Fine Arts Deans.

HEADS Data Summaries in Music for 1985-86 are compilations of data generated from the 1985-86 Annual Reports required of all member institutions of the National Association of Schools of Music. Also included is information from a group of non-member institutions who volunteered to participate in the HEADS survey. Data are reported for 566 institutions with music majors.

Table 3-54.
Art/design student enrollment and degrees awarded by institutions participating in the Higher Education Arts Data Service (HEADS): 1985-86 (continued on next page)

Degree programs	Number of institutions with majors	Art/design major enrollment, Summer 1985	Art/design major enrollment, Fall 1985	Number of degrees awarded July 1, 1985 through June 30, 1986
Associate of fine arts degree programs or equivalent (65)*				
Total	22	2,101	3,956	1,256
Associate-level liberal arts degree programs in art/design (33-49)*				
Total members	4	35	276	47
Bachelor of fine arts degree programs or equivalent (65)*				
Advertising design	18	245	1,491	327
Ceramics	62	141	632	87
Communications design	14	349	1,576	460
Crafts	13	66	276	76
Design	21	58	822	68
Drawing	39	308	964	154
Environmental design	12	170	445	113
Fashion design	9	190	1,101	194
Fashion illustration	6	43	292	34
Fiber	18	15	98	18
Film	11	82	533	97
Fine arts	47	780	4,505	780
Furniture design	7	12	126	24
General crafts	4	17	114	18
Glassworking	11	13	67	12
Graphic design	70	1,518	7,891	1,598
Illustration	36	810	3,250	644
Industrial design	20	242	1,561	286
Interior design	35	510	2,520	581
Jewelry/fine metals	36	36	314	122
Painting	73	387	2,435	502
Photography	63	610	2,232	420
Printmaking	67	95	654	137
Product design	6	86	142	44
Sculpture	68	89	716	165
Textile design	19	47	337	79
Theatre design	2	1	27	7
Video	6	5	57	19
Visual communications	12	388	1,354	303
Other	88	2,048	13,603	1,450
Total	131	9,361	50,135	8,819
Baccalaureate degree programs in art education, art therapy, and art/business/arts administration (50)*				
Total	82	559	2,295	482

Note: Does not include all institutions awarding degrees.

*Percent of art/design content.

Table 3-54.
Art/design student enrollment and degrees awarded by institutions participating in the Higher Education Arts Data Services (HEADS): 1985-86 (continued from previous page)

Degree programs	Number of institutions with majors	Art/design major enrollment, Summer 1985	Art/design major enrollment, Fall 1985	Number of degrees awarded July 1, 1985 through June 30, 1986
Baccalaureate of liberal arts degree programs in art/design (33-49)*				
Total	105	1,411	10,224	1,627
Specific initial Masters degree programs (50)*				
Studio art and design	35	208	647	200
Art therapy	6	43	161	35
Art history and criticism	32	123	503	110
Museum studies	3	10	27	8
Art education	49	262	503	180
Arts administration	1	46	28	22
Interdisciplinary	3	0	19	6
Other	7	35	62	29
Total	77	727	1,950	590
Master of Fine Arts degree programs or equivalent (2-year programs)				
Advertising design	4	0	16	1
Ceramics	48	58	257	100
Communications design	5	31	178	32
Crafts	3	0	6	2
Design	7	8	64	21
Drawing	17	33	98	22
Environmental design	2	0	13	0
Fashion design	1	0	2	0
Fashion illustration	0	0	0	0
Fiber	12	30	60	25
Film	6	5	164	19
Fine arts	15	137	504	177
Furniture design	3	0	7	5
General crafts	2	0	5	1
Glassworking	13	13	40	10
Graphic design	23	16	114	39
Illustration	5	31	42	16
Industrial design	8	23	108	31
Interior design	11	23	107	25
Jewelry/fine metals	21	17	73	22
Painting	54	146	578	246
Photography	36	56	244	73
Printmaking	47	41	261	79
Product design	2	4	24	2
Sculpture	55	64	268	101
Textile design	10	10	37	10
Theatre design	0	0	0	4
Video	2	1	5	1
Visual communications	2	0	5	1
Other	20	85	343	53
Total	81	832	3,623	1,118

Note: Does not include all institutions awarding degrees.

*Percent of art/design content.

Table 3-54.
Art/design student enrollment and degrees awarded by institutions participating in the Higher Education Arts Data Service (HEADS): 1985-86 (continued from previous page)

Degree programs	Number of institutions with majors	Art/design major enrollment, Summer 1985	Art/design major enrollment, Fall 1985	Number of degrees awarded July 1, 1985 through June 30, 1986
Doctoral degree programs				
Art history and criticism	9	45	95	12
Art education	9	75	150	23
Other	1	0	2	0
Total	13	120	247	35
Grand total	172	15,146	72,706	13,974

Source: Higher Education Arts Data Service (HEADS), Data Summary for Art Design: 1985-86, Reston, VA, 1987, chart 1.1.

Methodological note: HEADS Data Summaries in Art/Design for 1985-86 are compilations of data generated from the 1985-86 Annual Reports required of all member institutions of the National Association of Schools of Art and Design. Information is also included from a group of non-member institutions who volunteered to participate in the HEADS survey. Data are reported for 172 institutions having majors.

Table 3-55.
Theatre student enrollment and degrees awarded by institutions participating in the Higher Education Arts Data Services (HEADS): 1985-86 (continued on the next page)

Degree programs	Number of institutions with majors	Theatre major enrollment, Summer 1985	Theatre major enrollment, Fall 1985	Number of degrees awarded July 1, 1985 through June 30, 1986
Associate of Fine Arts degree programs or equivalent (65)*				
Total	2	162	256	68
Associate-level liberal arts degree programs in theatre (33-49)*				
Total	3	33	62	5
Bachelor of Fine Arts degree programs or equivalent (65)*				
Acting	22	94	808	179
Acting/directing	5	54	179	28
Children's theatre	1	0	2	0
Costume design	6	12	28	5
Design	13	20	119	30
Directing	3	11	23	9
Drama	1	3	3	3
Film/video	2	23	85	9
Lighting design	4	6	18	4
Musical theatre	8	10	135	39
Performance	1	8	26	14
Playwriting	2	1	3	1
Production	1	0	25	5
Scenery design	3	5	14	2
Technical design	7	26	94	29
Theatre management	5	2	42	12
General major	9	54	260	43
Other	8	23	101	27
Total	32	352	1,965	439
Baccalaureate degree programs in theatre education, speech education, and drama therapy (50)*				
Total	23	83	407	72
Baccalaureate liberal arts degree programs in theatre (33-49)*				
Total	65	980	4,913	1,005
Specific initial Masters degree programs (50)*				
Total	36	125	421	124

Note: Does not include all institutions awarding degrees.

*Percent theatre content.

Table 3-55.
Theatre student enrollment and degrees awarded by institutions participating in the Higher Education Arts Data Services (HEADS): 1985-86 (continued from previous page)

Degree programs	Number of institutions with majors	Theatre major enrollment, Summer 1985	Theatre major enrollment, Fall 1985	Number of degrees awarded July 1, 1985 through June 30, 1986
Master of Fine Arts degree programs or equivalent (2-year programs)				
Acting	23	116	316	87
Acting/directing	4	9	23	8
Children's theatre	2	4	25	4
Costume design	19	27	52	20
Design	4	11	17	5
Directing	22	35	104	31
Drama	0	0	0	0
Dramaturgy	0	0	0	0
Film/video	1	1	1	0
Lighting design	18	13	34	12
Musical theatre	0	0	0	0
Playwriting	5	13	20	5
Production	1	2	4	0
Scenery design	22	32	77	20
Technical theatre	9	9	36	16
Theatre management	6	16	21	14
General major	3	3	51	28
Other	4	3	57	6
Total	33	294	838	256
Doctoral degree programs				
Theatre criticism	5	9	21	4
Theatre education	3	8	12	5
Theatre history	5	15	24	4
Theatre theory	3	10	10	4
Other	4	31	34	6
Total	12	73	101	23
Grand total	82	2,067	8,755	1,969

Source: Higher Education Arts Data Service (HEADS), Data Summary for Theatre: 1985-86, Reston, VA, 1987, chart 1.1.

Methodological note: The Higher Education Arts Data Services (HEADS) project is a joint activity of National Association of Schools of Theatre, the National Association of Schools of Art and Design, the National Association of Dance, the National Association of Schools of Music, and the International Council of Fine Arts Deans.

HEADS Data Summaries in Theatre for 1985-86 are compilations of data generated from the 1985-86 Annual Reports required of all member institutions of the National Association of Schools of Theatre. Information is also included from a group of non-member institutions who volunteered to participate in the HEADS survey. A total of 82 institutions with majors reported information.

Table 3-56.

Dance student enrollment and degrees awarded by institutions participating in the Higher Education Arts Data Service (HEADS): 1985-86 (continued on the next page)

Degree programs	Number of institutions with majors	Dance major enrollment, Summer 1985	Dance major enrollment, Fall 1985	Number of degrees awarded July 1, 1985 through June 30, 1986
Associate of Fine Arts degree programs or equivalent (65)*				
Total	1	1	1	1
Associate-level liberal arts degree programs in dance (33-49)*				
Total	1	0	35	15
Bachelor of Fine Arts degree programs or equivalent (65)*				
Ballet	5	3	79	18
Choreography	0	0	0	0
Choreography/performance	3	0	69	24
Dance production	0	0	0	0
Dance studies	0	0	0	0
Modern dance	5	21	93	23
Musical theatre/dance	0	0	0	0
Performance	3	3	61	15
General dance major	9	42	301	55
Other	6	0	10	2
Total	20	69	613	137
Baccalaureate degree programs in dance education, pre-dance therapy, and dance combined with outside field (50)*				
Total	6	16	53	11
Baccalaureate liberal arts degree programs in dance (33-49)*				
Total	21	79	601	84
Specific initial Masters degree programs (50)				
Dance education	3	27	44	8
Dance studies	2	18	5	0
Dance therapy	0	0	0	0
Performance	2	0	6	5
Other	4	19	30	14
Total	9	64	85	27

Note: Does not include all institutions awarding degrees.

*Percent dance content.

Table 3-56.
Dance student enrollment and degrees awarded by institutions participating in the Higher Education Arts Data Service (HEADS): 1985-86 (continued from previous page)

Degree programs	Number of institutions with majors	Dance major enrollment, Summer 1985	Dance major enrollment, Fall 1985	Number of degrees awarded July 1, 1985 through June 30, 1986
Master of Fine Arts degree programs or equivalent				
Performance	0	0	0	0
Ballet	1	0	3	2
Choreography	1	0	10	3
Choreography/performance	5	3	47	18
Dance production	0	0	0	0
Modern dance	2	5	2	1
Musical theatre/dance	0	0	0	0
Other	1	0	1	0
Total	7	8	63	24
Doctoral degree programs				
Dance education	2	14	16	2
Dance studies	1	0	12	0
Dance therapy	0	0	0	0
Other	1	10	0	0
Total	2	24	28	2
Grand total	36	261	1,479	301

Source: Higher Education Arts Data Service (HEADS), Data Summary for Dance: 1985-86, Reston, VA, 1987, chart 1.1.

Methodological note: The Higher Education Arts Data Services (HEADS) project is a joint activity of National Association of Schools of Art and Design, the National Association of Schools of Dance, the National Association of Schools of Music, the National Association of Schools of Theatre, and the International Council of Fine Arts Deans.

HEADS Data Summaries in Dance for 1985-86 are compilations of data generated from the 1985-86 Annual Reports required of all member institutions of the National Association of Schools of Dance. Also included is information from a group of non-member institutions who volunteered to participate in the HEADS survey. Data are reported for 36 institutions with dance majors.

Table 3-57.
Average full-time music faculty salaries by type of institution, number of music majors, and year: 1984-1986

Size of institution by number of music majors	Public institutions				Private institutions			
	1984-85		1985-86		1984-85		1985-86	
	Number of institutions reporting	Average all institutions	Number of institutions reporting	Average all institutions	Number of institutions reporting	Average all institutions	Number of institutions reporting	Average all institutions
1-50 music majors								
Professor...........	78	34,068	79	36,197	83	30,130	80	31,015
Associate professor.	83	27,383	79	28,741	83	24,205	80	24,973
Assistant professor.	82	22,362	78	24,410	82	20,479	75	21,235
Instructor..........	42	21,524	44	20,637	30	18,357	29	17,547
Lecturer............	8	16,068	8	17,591	1	11,000	3	5,130
Unranked............	7	22,621	8	22,452	5	26,850	7	20,506
Visiting faculty....	2	15,412	5	10,303	3	17,884	4	17,434
51-100 music majors								
Professor...........	72	35,177	72	36,171	33	30,355	35	31,430
Associate professor.	70	28,136	70	29,196	36	24,465	35	24,910
Assistant professor.	72	22,677	71	23,774	37	21,092	37	21,568
Instructor..........	45	19,233	42	20,189	17	17,898	24	16,447
Lecturer............	12	19,316	11	20,163	3	14,092	3	11,580
Unranked............	5	23,603	4	20,052	3	19,383	3	8,044
Visiting faculty....	7	11,534	8	10,261	0	0	0	0
101-200 music majors								
Professor...........	59	35,962	59	37,457	28	32,610	29	33,447
Associate professor.	60	27,739	59	28,659	28	25,444	32	26,054
Assistant professor.	59	23,281	57	23,702	29	21,446	30	22,503
Instructor..........	26	18,399	24	19,615	12	16,953	18	19,731
Lecturer............	13	15,489	13	19,055	2	16,000	3	17,731
Unranked............	7	10,917	7	9,967	6	23,991	6	22,774
Visiting faculty....	6	19,437	11	23,379	1	24,935	3	23,625
201+ music majors								
Professor...........	16	37,787	16	39,926	18	37,038	17	39,457
Associate professor.	16	28,602	16	29,762	18	28,868	17	29,635
Assistant professor.	16	22,835	16	24,568	17	22,393	17	24,629
Instructor..........	9	18,624	8	19,328	6	17,338	5	18,550
Lecturer............	4	24,615	6	22,589	6	12,893	5	19,218
Unranked............	3	22,954	3	19,762	4	12,336	6	11,012
Visiting faculty....	8	26,925	6	25,890	6	17,851	6	20,580

Note: Salaries are based on a nine-month academic year, excluding benefits.

Source: Data Summary for Music: 1984-85, Higher Education Arts Data Service (HEADS), Reston, VA, 1985, Music Charts 16-1, 16-2; and Addendum: 1985-86, Music Charts 47-1 and 47-2.

Table 3-58.
Full-time music faculty salaries of public institutions by rank, sex, and number of music majors: 1985-86 (continued on the next page)

	Public					
	Male		Female		All full-time faculty	
Size of institution by number of music majors	Number institutions reporting	Average all institutions	Number institutions reporting	Average all institutions	Number institutions reporting	Average all institutions
1-100 music majors						
Professor...........	72	36,437	26	36,266	79	36,197
Associate professor.	70	28,510	36	28,819	79	28,741
Assistant professor.	62	24,954	48	22,831	78	24,410
Instructor..........	36	21,545	15	18,193	44	20,637
Lecturer............	5	17,099	3	21,349	8	17,591
Unranked............	4	29,931	4	29,576	8	22,452
Visiting faculty....	3	15,666	1	16,500	5	10,303
101-200 music majors						
Professor...........	64	35,972	33	35,868	72	36,171
Associate professor.	63	29,518	47	27,561	70	29,196
Assistant professor.	62	24,073	56	23,330	71	23,774
Instructor..........	36	20,409	20	19,765	42	20,189
Lecturer............	9	20,028	4	20,773	11	20,163
Unranked............	3	21,997	2	17,136	4	20,052
Visiting faculty....	6	15,274	5	5,667	8	10,261
201-400 music majors						
Professor...........	57	37,770	35	34,102	59	37,457
Associate professor.	57	28,691	51	28,348	59	28,659
Assistant professor.	55	23,975	49	22,803	57	23,702
Instructor..........	20	20,242	12	18,362	24	19,615
Lecturer............	12	20,137	7	15,572	13	19,055
Unranked............	5	9,732	3	10,232	7	9,967
Visiting faculty....	7	26,172	3	17,627	11	23,379
401+ music majors						
Professor...........	14	40,265	13	36,275	16	39,926
Associate professor.	14	29,658	13	29,737	16	29,762
Assistant professor.	14	24,481	12	24,139	16	24,568
Instructor..........	5	18,888	4	18,599	8	19,328
Lecturer............	4	21,903	2	22,750	6	22,589
Unranked............	3	21,365	1	14,950	3	19,762
Visiting faculty....	5	25,900	1	32,638	6	25,890

Table 3-58.
Full-time music faculty salaries of public institutions by rank, sex, and number of music majors: 1985-86 (continued from previous page)

Size of institution by number of music majors	Private					
	Male		Female		All full-time faculty	
	Number institutions reporting	Average all institutions	Number institutions reporting	Average all institutions	Number institutions reporting	Average all institutions
1-50 music majors						
Professor...........	70	31,312	21	29,287	80	31,015
Associate professor.	63	25,707	39	23,709	80	24,973
Assistant professor.	54	21,841	43	19,843	75	21,235
Instructor..........	16	18,124	13	16,433	29	17,547
Lecturer............	3	6,810	2	2,778	3	5,130
Unranked............	5	20,218	3	8,148	7	20,506
Visiting faculty....	2	17,700	2	17,256	4	17,434
51-100 music majors						
Professor...........	33	31,771	8	28,301	35	31,430
Associate professor.	31	25,048	17	23,250	35	24,910
Assistant professor.	34	22,142	24	20,467	37	21,568
Instructor..........	21	19,045	12	12,113	24	16,447
Lecturer............	3	11,580	0	0	3	11,580
Unranked............	2	4,180	1	23,500	3	8,044
Visiting faculty....	0	0	0	0	0	0
101-200 music majors						
Professor...........	27	33,592	12	33,788	29	33,447
Associate professor.	27	26,395	23	25,421	32	26,054
Assistant professor.	26	22,493	20	22,061	30	22,503
Instructor..........	10	18,039	7	16,807	18	19,731
Lecturer............	1	18,000	3	17,642	3	17,731
Unranked............	4	23,367	3	18,865	6	22,774
Visiting faculty....	3	23,625	0	0	3	23,625
201+ music majors						
Professor...........	15	39,806	10	35,799	17	39,457
Associate professor.	15	29,681	14	29,033	17	29,635
Assistant professor.	14	25,122	13	23,824	17	24,629
Instructor..........	3	18,571	4	18,529	5	18,550
Lecturer............	3	21,259	2	19,318	5	19,218
Unranked............	5	6,869	5	22,462	6	11,012
Visiting faculty....	5	18,997	2	18,276	6	20,580

Note: Salaries are based on a nine-month academic year, excluding benefits.

Source: Data Summary for Music: 1984-85, Higher Education Arts Data Service (HEADS), Reston, VA, 1984. Music Charts, 45-2, 46-2, and 47-2.

Table 3-59.
Average number of musical performances by type of performer: 1984-85

	Student performers				Faculty performers			
	From the local campus		From outside the local campus		From the local campus		From outside the local campus	
	Number of institutions reporting	Average number of performers	Number of institutions reporting	Average number of performers	Number of institutions reporting	Average number of performers	Number of institutions reporting	Average number of performers
Band/wind ensemble.......	384	9	95	5	40	3	10	2
Broadway/musical theatre.	161	5	10	3	10	3	5	2
Chamber music............	273	8	31	4	253	5	46	2
Choral...................	419	11	114	3	32	5	10	2
Collegium musicum........	111	4	4	1	15	3	4	3
Contemporary.............	129	4	2	2	53	2	12	2
Full opera production....	130	4	3	2	11	3	4	2
Jazz.....................	345	7	41	5	53	3	14	2
Lecture/recitals.........	82	4	10	4	87	3	25	3
Master classes...........	116	26	25	4	70	6	18	3
Opera workshop...........	211	3	5	9	9	2	6	2
Orchestra/chamber orchestra..............	271	5	43	3	36	3	8	2
Percussion ensembles.....	200	3	7	3	19	3	3	4
Solo recitals............	394	28	45	3	374	7	88	3
Student recitals.........	354	21	30	4	62	5	8	5
Other....................	113	14	11	41	34	13	7	4
Total....................	450	90	203	10	428	15	133	5

	Student and faculty performers				Guest artists	
	From the local campus		From outside the local campus			
	Number of institutions reporting	Average number of performers	Number of institutions reporting	Average number of performers	Number of institutions reporting	Average number of performers
Band/wind ensemble.......	73	5	15	4	63	2
Broadway/musical theatre.	30	3	4	2	47	2
Chamber music............	113	3	14	4	235	3
Choral...................	95	6	9	4	91	2
Collegium musicum........	32	4	1	2	33	2
Contemporary.............	58	2	4	2	51	2
Full opera production....	35	4	4	2	35	2
Jazz.....................	72	4	7	5	129	2
Lecture/recitals.........	21	2	6	2	113	3
Master classes...........	27	11	4	5	191	4
Opera workshop...........	24	4	4	12	18	2
Orchestra/chamber orchestra..............	118	4	10	6	103	2
Percussion ensembles.....	26	2	4	2	11	1
Solo recitals............	65	4	7	2	325	4
Student recitals.........	49	5	2	1	23	2
Other....................	43	6	3	35	64	5
Total....................	300	13	50	9	396	11

Source: Data Summary for Music, 1984-85, Higher Education Arts Data Service (HEADS), Reston, VA, 1985, Music Charts 29-1, 29-2, 29-3, 30-1, 30-2, 30-3, 30-4.

Chapter 4

Section 4-1. Theatre
Tables 4-1 to 4-21

Section 4-2. Opera/Musical Theatre
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Section 4-5. General or Combined Data
Tables 4-66 to 4-76

Performing Arts

In this chapter data specific to the performing arts are presented. Since most sources present performing arts data from a disciplinary perspective, this chapter is divided into five sections, four of which represent the major performing arts disciplines: theatre, opera/musical theatre, dance, and music, which includes data on symphony orchestras, chamber music groups, choruses, and various categories of instrumentalists and other special interest musical groups. In addition, some tables contain data on the performing arts in general or for several discipline categories. These are presented in section 4-5.

It should be noted that within the structure of this report, there are also data relating to the performing arts disciplines on a variety of topics such as employment, finance and education which are present in other chapters.

When examining data on finances of performing arts organizations, one must consider the fact that such data are obtained from organizations and that some organizations are not exclusively involved in the production of performances. Nor are they restricted to activities in a single discipline. Some are festivals or performance spaces which sponsor or present other groups which actually produce the "product." Others are affiliated with parent organizations (such as colleges and universities or museums) whose primary function may be non-arts-related. Still others are producers but of several types of performing activities (for example, orchestras that give concert productions of operas), and may be represented in more than one data base.

Many data sources available on the performing arts include both producing and presenting organizations, possibly resulting in some overlap or underreporting. For example, if data for both the Washington Opera and the Kennedy Center are included in the same data base, it is likely that ticket sale and attendance information for the Washington Opera were reported by both organizations and are represented twice in the data base. In addition, fiscal data from affiliated organizations are usually incomplete since much of the fiscal activity is inseparable from that of the parent organization.

To measure trends accurately one must be able to track a specific group of organizations over time and obtain complete and uniformly defined data from them for the entire period. This has not been possible in arts-related data collection activities, with a few exceptions, until very recently when some service organizations have begun to report annual data on uniform "control groups." The inclusion or exclusion of certain organizations for various years, depending upon their size, can seriously affect the usefulness of the figures for those years.

Major Sources of Information

The data in this chapter come from a variety of sources, broadly categorized as government sources, commissioned studies, service organizations, unions, and special analytical studies which generally utilize data from the other sources. A few sources provide data on several artistic disciplines. These include:

- The Finances of the Performing Arts, Ford Foundation;
- Growth of Arts and Cultural Organizations in the Decade of the 1970's, Informatics General Corporation;
- Where Artists Live: 1980, National Endowment for the Arts, Research Division (based on the 1980 Census of Population), and;
- The 1982 Census of Service Industries, U.S. Census Bureau, special tabulations for the National Endowment for the Arts.

The performing arts service organizations and unions from which data were utilized in this chapter include the following:

- The American Symphony Orchestra League;
- The Theatre Communications Group, Inc.;
- The Institute of Outdoor Drama;
- The League of American Theatres and Producers, Inc.;
- Actors Equity;
- Opera America;
- The Central Opera Service;
- The National Alliance of Musical Theatre Producers;
- Dance/USA;
- The Association of Professional Vocal Ensembles;
- Chamber Music America;
- The Association of College, University, and Community Arts Administrators.

In addition, tables are included from several special interest groups and analytical studies. These are identified on the specific tables obtained from them.

Descriptions of the single discipline data sources appear in the applicable subsection of this chapter. Descriptions of the multi-disciplinary sources follow.

The Finances of the Performing Arts--Ford Foundation

In 1970, the Ford Foundation began a longitudinal study of the finances of the nonprofit performing arts and groups in theatre, opera, symphony, and dance that were recipients of Ford Foundation grants. They obtained questionnaires with detailed financial and operational data from a total of 166 organizations with budgets over $100,000, for a period of six years, and published a report of the results in 1974. Ford continued to collect data through fiscal year 1973-74 but never published them for the additional years.

The data are very complete and include considerably more detail than the tables included in the present report reflect. In the interest of time and space only a subset of the variables in the original tables and only a small proportion of the total number of tables available are included in the present report.

Ford takes into account the fact that large organizations have endowment and other funds which they utilize to meet expenses and to augment operating income to reduce deficits. The data in the Ford report reflect this economic activity which is important to any analysis of the true economic status of such organizations.

Growth of Arts and Cultural Organizations in the Decade of the 1970's--Informatics General Corporation

In early 1984 Informatics General Corporation completed a study under contract with the Research Division of the National Endowment for the Arts, in which the investigators attempted to create a uniform data base with annual financial and operational data for groups of nonprofit theatres, operas, orchestras, ballets and modern dance companies, and art museums in order to calculate growth rates for certain economic and output variables.

The data base was constructed from unpublished Ford Foundation computer data tapes with data through 1974 for operas, theatres, and ballet and modern dance companies. It was extended through the decade of the 1970s by data from the Theatre Communications Group and Opera America for the theatres and operas, and by financial statements from the Dance Touring Program of the National Endowment for the Arts or from the companies themselves for the ballet and modern dance companies. Data on orchestras were obtained from the American Symphony Orchestra League. (The museum data base was also constructed, for a small group of art museums, from financial statements.) Missing data were imputed by calculating averages from the data which were reported.

The level of detail for the variables included in the Informatics report varies considerably from discipline to discipline. In the present report, only the five major variables are included: earned income, support income, total income, total expenses, and earnings gap.

The 1982 Census of Service Industries data and Where Artists Live: 1980, were introduced and described earlier in this report. (See chapters 1 and 2. See also the detailed methodological note with table 4-14.)

Section 4-1. Theatre

In this section data are presented on the live professional theatre (tables 4-1 through 4-21). Tables 4-1 through 4-5 reflect trend data on commercial (for profit) theatre activities. Trend data on small groups of nonprofit resident theatres are presented in tables 4-6 through 4-11; data on the theatre "universe" in 1977 and 1982 from government sources in tables 4-12 through 4-14; and data on acting professionals in tables 4-15 through 4-20. Table 4-21 includes a few figures on outdoor drama for 1986 from the Institute of Outdoor Drama.

The Commercial Theatre

The principal source of data on the commercial theatre is Variety, a periodical on theatrical activities that has been produced for many decades. On a regular basis Variety assembles and publishes figures on Broadway and Road productions, receipts, attendance, ticket prices, etc. Annual data on Broadway productions from 1899 to 1987 appear in table 4-1. The manner of reporting the data was modified in 1972, providing more detail on revivals and adding figures for return shows and pre-opening flops. The figures under "Percent New Musicals" for all years were calculated by Westat from the figures provided. Table 4-2 was constructed by Westat from the data in table 4-1 to reflect this activity for 10-year periods.

The most interesting pattern reflected in these two tables is the high level of new production activity during the first half of this century, particularly during the years of the Great Depression, and the somewhat steady decline thereafter. As for revivals, the overall pattern of growth and decline has remained relatively level.

Annual data are provided in table 4-3 on total playing weeks and box office receipts for both Broadway and the Road from the 1948-49 season to the present. The table also identifies the single week during each season with the largest box office receipts, the amounts received, and the number of shows during that week.

Tables 4-4 and 4-5 contain similar data provided by George Wachtel of the League of American Theatres and Producers, Inc. Table 4-4 presents and recombines essentially the same Broadway figures for selected items as those in the Variety tables for the last 30 years. For the 30-year period, attendance started and ended at approximately the same level with a peak period in the mid-1960's and the early 1980's and two low points in the early 1960's and the early 1970's. Gross receipts for both Broadway and the Road reflect the same peaks and valleys; but, even in constant dollars, they show an overall pattern of steady growth, with the combined receipts reflecting an almost two-fold increase.

Ticket price figures for straight plays and musicals for approximately the same 30-year period in both current and constant 1985 dollars appear in table 4-5. Straight plays show a steady increase in the price of a ticket with few fluctuations. In constant dollars the ticket price at the end of the 30-year period is approximately 53 percent higher. Ticket prices for musicals are generally higher than those for straight plays and have gone up and down more dramatically, with a major jump in the early 1970's and ending the period at double the price of the beginning of the period.

Nonprofit Resident Theatres

Tables 4-6 through 4-11 contain annual trend data on income and expenses for three separate groupings of resident theatres, covering most years of the period from 1965-66 through 1986. When available, the theatres included have been identified on the first table for each source.

The tables in this group come from two sources:

- Ford Foundation - 27 theatres:
  1965-66 to 1970-71.

- Theatre Communications Group -
  30 theatres: 1976-1980.
  45 theatres: 1982-1986.

The Ford Foundation study was described at the beginning of this chapter. Founded in 1961, the Theatre Communications Group, Inc. (TCG) is a nonprofit national service organization for the nonprofit professional theatre in the United States, providing a variety of artistic administrative and informational programs and services to around 200 resident, experimental, ethnic and other theatres, as well as to independent theatre artists, technicians and administrators, and professional theatre training institutions. The TCG produces several publications and maintains a computerized data bank to which its constituency has access. Since 1974, TCG has been producing detailed statistics from its annual fiscal surveys on financial and operational characteristics of responding theatres. Highlights of the survey results (without identification of figures for individual organizations) are made available annually for general distribution in Theatre Facts. Over the years, this report has included summary figures for all responding members, and more detailed data for one or more consistent control groups.

Tables 4-6 and 4-7 show relatively detailed income and expense information from the Ford Foundation study, expressed as percents of total income including corpus transfers and total expenditures. The dollar amounts, rounded to the nearest thousand, for total income and total expenditures, are also provided for the reader's use in calculating approximate dollar amounts for the other variables.

In regard to income trends (table 4-6) there is a steady decrease over the six-year period (from 1965 to 1971) in the percent of earned income with a resulting increase in the proportion coming from unearned sources. In 1965-66 earned income was 79 percent and in 1970-71 it was 66 percent. Forays into endowment funds for income to meet expenses increased steadily until 1968-69 and then decreased to below the level at the beginning of the six-year period. Ratios of personnel and non-personnel costs to total expenditures (table 4-7) remained virtually unchanged throughout the entire period.

For the Theatre Communications Group control group of 30 large theatres for the latter half of the decade of the 1970s (table 4-8) the overall figures are rather similar. Earned income ranged from 66 percent of total income in 1976 to 69 percent in 1979. The earnings gap was 35 percent of expenses in 1976, 30 percent in 1979 and 32 percent in 1982.

As the data in table 4-9 show, the percent of earned income for the group of 45 TCG theatres went from 63 percent in 1982 to 66 percent in 1984 and back down to 62 percent in 1986. The earnings gap, as a result, moved in a reverse parallel fashion from 37 percent of expenses in 1982 down to 35 percent in 1984 and back up to 38 percent in 1986.

It should be cautioned that small changes in the percent of earned income, even among the consistent control group, may be due to accounting or other factors and not reflect an actual change in earning patterns. Comparisons of differences between the different groups are even more subject to problems. However, the data from the three groups of theatres can give some indication of the range of variation. Over this 25-year period for the separate groups the percent of earned income has ranged from 79 to 62 percent.

A comparison of the Ford Foundation data for 1965-66 with the TCG data for 1986 also illustrates some of the changes that have taken place in income sources over a 20-year period. In 1965-66 individuals contributed 32 percent of the total amount of unearned income and in 1986 only 18 percent. Corporate contributions were up from 1.2 percent in 1966 to 16 percent in 1986, Federal government support from 8.8 to 12 percent, and State government support from 1.3 to 13 percent. Assuming that the TCG figure for foundations represents only national foundations, foundation contributions dropped from 22.2 to 12 percent of unearned income. These changes have also been reflected in other data on giving to the arts as discussed in chapter 1.

The Theatre Universe

In 1981 the Research Division of the National Endowment for the Arts published Report 11, a condensed version of reports prepared by Mathtech, Inc. of Princeton, NJ, under contract to the Research Division, to document the results of their effort in 1977 "to collect, analyze and report existing information that describes the current conditions and needs of professional American theatre."[1]

Two tables from this report are presented here. The first (table 4-12) provides a State-by-State distribution of the number of theatre facilities in each of 11 categories. The grand totals for each State in the last column were calculated by Westat. Thus, in 1977, there were a total of 1,661 theatres in the United States, according to this table, with the largest concentration in New York (399) and the next largest number in California (136).

Data on the number of facilities, seating capacity, number of productions and performances, and attendance for twelve somewhat different categories of theatres are presented in table 4-13, the second table from the report. These groups are broadly categorized into two classifications: professional (1,541) and amateur (35,000). A few figures in this table stand out. The largest number of seats are offered by Road shows, the largest number of professional performances by dinner theatres. The highest attendance is at high school productions, followed by Road shows and dinner theatres.

Data on aggregate financial measures of nonprofit theatre organizations from the 1982 Census of Service Industries are presented in table 4-14. As has been discussed in chapter 1, the Census of Service Industries includes those theatres which are entities in themselves, and it tends not to include those that are under the auspices of a larger organization, such as a university. Revenue and expense information for a total of 715 theatre organizations and breakdowns for six categories are provided. Total dollar figures and percentages are specified in considerable detail for revenue sources as well as a total expense figure. For the entire group, admissions receipts accounted for 62 percent of total income, with wide variation for the subgroups (from 30 percent for off-off-Broadway theatres to 76 percent for stock companies). Children's theatres had the highest figure for contract fees from performances (14 percent). The off-off Broadway group had the highest proportion of income from NEA (9 percent) as well as contributions from individuals and foundations (10 percent each). The off-Broadway theatres had the highest level of contributions from business and industry (10 percent).

Actors' Employment

The first table in this subsection (table 4-15), utilizing data from the Census of Population, shows a distribution of actors/directors by State for two points in time: 1970 and 1980. The States are ranked from highest to lowest in terms of numbers of actors/directors in the State in 1980. The corresponding rank for 1970 is also provided but not in rank order. In both years, California ranked first and New York second. In 1970 Alaska ranked lowest and in 1980 Wyoming, with Alaska moving up to 44th place. A "concentration ratio" for each year is also provided in this table; this represents the proportion of actors/directors to each State's labor force compared with the national proportion. As indicated in the table, both the California and New York ratios are more than twice that of the national proportion. The Census of Population identified a total of 40,201 actors and directors in 1970 and 67,180 in 1980. The Current Population Survey estimates there were 93,000 actors/directors in 1986. This figure included stage, screen, radio and television employment. Of these, 7.7 percent were classified as unemployed (table 2-7).

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[1] Conditions and Needs of the Professional American Theatre, National Endowment for the Arts, Washington, D.C., Research Division Report No. 11, May 1987, p. 2

Actors Equity Data

As mentioned earlier, the live performing arts are by nature labor-intensive, since the product is the performance of the artists themselves. In addition,. . .

> The live performing arts are highly unionized. Almost all of the paid performers and supportive personnel are members of one of the 23 different unions or branches with jurisdiction in the performing arts. Most of the unions are well established, having been formed in the early 1900's. . . .In the performing arts there is a history of exploitation of performers and supportive personnel by some managers and booking agents. It was not uncommon sixty years ago for a producer to cancel a performance during rehearsal or on the night the performance was offered because of low ticket sales. In such cases, performers frequently were neither paid for rehearsals nor for the loss of time in making themselves available for the subsequently canceled performance. These unfair actions frequently solidified a group of employees and made clear the need for some type of group action in order to compensate for the inherent power of a manager or producer.
>
> The casual nature of the labor market in the performing arts is a second reason for the high degree of unionization. . .[2]

The primary source of data on stage actor employment conditions is the actor's union, Actors Equity. Equity has assembled statistics on actor employment for many years. A major 20-year retrospective, prepared by the late Alan Hewitt, was published in the March 1985 issue of Equity News. These data were updated in 1987 by Tom Viola and published in the February 1987 issue of Equity News. It is this latter set of tables that are reproduced here (tables 4-16 through 4-20). They represent the 10-year period from 1975-1976 through 1985-1986. There are many gaps in the data for earlier years; thus, only this period is reported with any consistency.

Total work weeks of the working membership by production contract categories appear in table 4-16. In the subgroup including Broadway, California, Chicago, and Road, there has been a decline in this total over the 10-year period, but there has been a significant increase in LORT* (approximately 21,000) and several other contract categories. Thus, the total number has grown by about 46,000 weeks since 1975-76.

The percentage of the working membership employed under the major contract categories is reflected in table 4-17, showing the largest percentages in the LORT category for the entire period. The figures in table 4-18 represent the average number of working members employed during a given week, showing a small but steady increase for all categories over the 10 years.

The annual earnings reflected in table 4-19 speak for themselves, in terms of the low level of pay that most members earn under their union contracts. There is a slight improvement overall in the number of members earning higher salaries, but the increases are not significant. Table 4-20 shows a steady decline in the number and proportion of members working in a given year, having moved from 63 percent in 1976 to 38 percent in 1985, but this is partly attributed to an increase in paid-up membership (see observational note on table 4-20).

Chapter 2 provides a discussion of overall artistic employment, comparative figures on union membership, and other data on employment of performing artists. Chapter 8 includes data from the Screen Actors Guild. There is a high level of dual membership in both Actors Equity and the Screen Actors Guild.

Outdoor Drama

Several tables containing 1986 data on outdoor drama activity were provided by the Institute of Outdoor Drama. This institute was established at the University of North Carolina in Chapel Hill in 1963 to provide a central source of information on the growing swell of outdoor theatre production activity. The data were provided to us in a form which gives figures for each outdoor production. Aggregates of a few of the most useful variables were calculated by Westat (table 4-21).

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[2] Michael Moskow, Labor Relations in the Performing Arts: An Introductory Survey, Associated Councils of the Arts, 1969, p. 34.

* League of Resident Theatres.

By referring to table 4-13 for 1976-77, the reader will note that production, performance, and attendance figures for both years are comparable. No real trend analysis is possible from the data presented.

Section 4-2. Opera/Musical Theatre

In this section data are presented on live opera/musical theatre activities (tables 4-22 through 4-36). Trend data on the opera "universe" appear in tables 4-22 through 4-23, and more detailed trend data on smaller groups of professional opera companies in tables 4-24 through 4-35. In addition, some recent data on musical theatre activity obtained from the National Alliance of Musical Theatre Producers can be found in table 4-36.

The Opera Universe

The Central Opera Service (COS), the information and research department of the Metropolitan Opera, was established in 1954 by the Metropolitan Opera National Council to serve all opera companies and workshops, and professionals in and supporters of opera in North America. The COS maintains information on more than 30,000 operas as part of its extensive archives and publishes the quarterly COS BULLETIN and 15 special directories of operatic resources.

This source provides a representation of the universe of opera-producing organizations, since opera companies, orchestras, theatres, festivals, and colleges and universities are included in its membership. A statistical summary of COS's most recent survey data was provided to us by its director, Maria Rich. It reflects data on the number of organizations, the number of performances, the number of works and total expenses (in millions) for the years 1964-65/1970-71/1974-75 and all years from 1980-81 through 1986-87. This summary also provides additional detail for these groups for the last two years (see tables 4-22 and 4-23.)

The figures in these tables represent an opera "universe" of college/university, other amateur, and professional companies. Generally, over the 45-year period, there has been a steady increase in the total number of companies/groups. There were two points at which this pattern was reversed: from 1962 to 1965 there was a small drop from 795 to 732 groups, and from 1966 to 1970 a big drop from 918 to 685 groups.

The Central Opera Service data provide a breakdown of these totals into three groups: companies with budgets of $100,000 or more, other companies, and college and university workshops. The proportion of the total which were companies with budgets over $100,000 was 3.6 percent in 1964, with a big increase occurring between 1974 and 1980 from 6.7 percent to 12.5 percent. This increase, largely attributable to a high rate of inflation, leveled off in the 1980's, ending the period at 14.2 percent. The other companies made steady gains over the last 20 years, while the college/university group has remained relatively level.

In regard to total numbers of performances (excluding musicals for the years 1980 to 1986), there has also been a steady increase, with the exception of a drop between 1962 and 1963, from 2,704 performances in 1952-53 to 11,794 in 1986-87. In the 1980-81 season COS began reporting figures on musicals which tripled over the six years reported (from 2,251 in 1980-81 to 7,759 in 1986-87).

Table 4-22 also reflects an increase in total expenses of 79 percent (from $208.9 million in 1980-81 to $374.6 million in 1986-87). Table 4-23 provides more detail on the organizations included in the data by six budget size categories, and also delineates orchestra/festival/chorus groups and theatres from small companies/avocational groups and clubs. Additional detail on repertoire is also included.

Professional Opera Companies

Tables 4-24 through 4-35 contain annual trend data on income and expenses from four separate groupings of professional opera companies covering most years of the period from 1965-66 through 1985-86. When available, the opera companies included have been identified on the first table for each source.

The tables in this group come from three sources:

- Ford Foundation - 31 operas: 1965-66 to 1970-71.
- Informatics study - 21 operas: 1970 to 1979

- Opera America -
  47 operas: 1981-82 to 1985-86
  84 operas: 1984-85 to 1985-86

Opera America is a nonprofit service organization for professional opera producing companies in the Americas. It began in 1970 with 17 charter member companies and, since then, has grown to 110 member companies in 1987, including 97 in the United States, 10 in Canada, one in Puerto Rico, and one in Brazil. The membership is divided into two categories: member companies and correspondent companies. Correspondent companies enjoy the same benefits as member companies, except for holding office, serving on committees, and voting.

Criteria for membership in each category are outlined below:

> To qualify as a Member Company, the applicant must:
>
> - be a nonprofit corporation in North, Central, or South America;
> - have scheduled and performed at least two performances of each of three staged productions of operas during each of the immediately preceding three seasons;
> - employ at least one full-time general/artistic/music director plus a professional manager on a full-time or seasonal basis;
> - utilize an orchestra on a seasonal or annual, instead of on a pickup basis;
> - utilize a chorus on a seasonal or annual instead of a pickup basis;
> - utilize paid professional artists for at least some part of its productions; and
> - have a budget of at least $350,000.
>
> To qualify as a Correspondent Company, the applicant must:
>
> - be a nonprofit corporation in North, Central, or South America;
> - have produced and performed before a paying audience more than one performance of one staged production of opera during each of the immediately preceding two seasons;
> - utilize an orchestra for its productions;
> - utilize paid professional artists for at least some part of its productions; and
> - have a budget of at least $50,000.[3]

Opera America annually publishes a data summary called Company Fiscal Statistics, a comparative survey detailing expenditures and income sources, supplemented by information on company staffing and production requirements. These statistics have been produced in varying levels of detail since 1974.

Data on income and expenses for 31 opera companies included in the Ford Foundation study for the years 1966-1971 are presented in tables 4-24 and 4-25. These data are expressed as percentages of total income and total expenditures, respectively. Dollar figures in thousands are provided for total income and total expenditures. Actual dollar figures for 21 opera companies in the Informatics study for the years 1970 to 1979 are presented in table 4-26. Data on a group of 47 companies in the membership of Opera America for the period 1981 to 1985 are presented in considerable detail in tables 4-27 through 4-31. The reader should note that the Metropolitan Opera is included in all three data bases and represents a large portion of the total amounts reported. Data for a larger Opera America group of 84 companies can be found in Tables 4-33 to 4-35.

In reviewing the percentage of earned income to total income for the Ford Foundation group, one can see a decline from 56.9 percent in 1965-66 to 48.5 percent in 1969-70 (table 4-24) for the group of 31 companies, with a slight increase in 1970-71 to 49.8 percent. The Informatics group (table 4-26) started the decade at 64.5 percent, and ended the decade at 57.8 percent. For the Opera America group of 47 companies for the years 1981-82 through 1985-86 (table 4-27) the percentage of earned income remained stable at 55 to 57 percent and support income was 36 to 38 percent.

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[3] Profile: 1987, Opera America, Washington, D.C., p. 9.

The Ford Foundation data on expenditures in table 4-25 show stable proportions of personnel and nonpersonnel costs to total expenditures for all six years reported.

Detail on sources of earned, private support and public support income for the Opera America group of 47 companies is provided in tables 4-28 through 4-30. These tables have sufficient detail to permit a comparison with the Ford Foundation data for a 20 year interval: 1965-66 and 1985-86. The Ford Foundation group shows a higher percentage of earned income coming from ticket sales (83.7 percent compared with 79 percent) but the difference is small. However, contributed income source differences can be noted in the proportions of business/corporate contributions, which increased from 6.2 percent to 13.5 percent and Federal government grants which increased from none in 1965 to 9.3 percent of total support in 1985. Levels of support from individuals, national foundations, and State and local government sources remained about the same for both years. (Note that the Ford group had no support from State government in 1965).

Table 4-31 shows earned and unearned income as percentages of total expenses for the Opera America group of 47 companies. Those percentages remained stable throughout the 1980s. Table 4-32 presents development expenses in actual dollars for this sample and shows that those amounts have more than doubled over the five year period. These are expenses incurred for fundraising and support of development activities.

Data on a larger proportion of the Opera America membership (84 companies) for the 1984-85 and 1985-86 seasons are shown in tables 4-33 through 4-35. (See the observational note on table 4-33 for an analysis of those data.) A comparison can be made between this table and that for the Central Opera Service (table 4-22) on the total expense figures for the years 1984-85 and 1985-86. For the 170 COS companies with budgets over $100,000, the total expenses are $256.5 million for 1984-85 and $270.3 million for 1985-86, compared with $235.7 million and $252.6 million, respectively, for the 84 companies in the Opera America group.

The most interesting aspect of table 4-34 is the specification of income percentages for several groupings of companies for the 1985-86 season, including a separate set of figures for the Metropolitan Opera, which has a much higher proportion of earned to total income and smaller proportions of government support than any other grouping.

Table 4-35 presents the number and percent of Opera America member companies which ended the year with an operating loss for the years 1982 to 1986. As the editors of Profile 1987 noted, using aggregate deficit figures alone as an assessment of fiscal problems can be misleading because surpluses of healthy companies cancel out the deficits of other companies. A better indication of the overall condition is the total losses of all companies. Of the 84 companies responding to the 1986 survey 45 (or 54 percent) reported losses. These losses totaled $5.7 million. Over the period since 1982 the percent of Opera America respondents reporting losses has risen from 41 percent in 1982 to 54 percent in both 1985 and 1986.

Musical Theatre

As indicated in the beginning of this section, musical theatre can not be viewed as a discipline which is mutually exclusive, because it is produced by a variety of organizations that belong to other disciplines, including, but not limited to, theatres and opera companies. However, we did receive recent data on musical theatre activity from the National Alliance of Musical Theatre Producers. A summary of this information is provided in table 4-36. These data can be compared with data on musicals from the Central Opera Service (tables 4-22 and 4-23). (To obtain a somewhat fuller picture of musical theatre activity, see also tables 4-1 and 4-2 on commercial theatre musical productions.) For 1986 and 1987, table 4-36 reflects a total of 159 musical theatre productions and 4,862 musical theatre performances by around 40 companies, while table 4-22 reflects 278 musical productions and 7,759 performances, exclusive of commercial theatre, for an unknown number of organizations. Although not included in the present report, data on musical theatre production activities are also available from the Theatre Communications Group.

Section 4-3. Dance

In this section data are presented on dance activities in the U.S. (tables 4-37 through 4-50). Tables 4-37 and 4-38 provide figures for two different dance universes; tables 4-39 through 4-48, annual trend data on small groups of professional ballet and modern dance companies; table 4-49 Census Bureau figures on the distribution of dancers by State, and table 4-50 annual trend data on attendance to the National Square Dance Convention.

The Dance Universe

Annual figures on the number of dance organizations in existence for the period 1959 to 1967 appear in table 4-37. Figures through 1964 were compiled by Baumol and Bowen. Two additional years were compiled from Dance Magazine's "Annual Directory of Dance Attractions" by Michael Moskow for the publication from which this table was taken. For the category of Professional American companies there was an increase of from 78 groups in 1959 to 176 groups in 1967.

In 1982 the data from the Census of Service Industries (table 4-38) account for a total of 159 dance organizations with a total dollar volume of $90 million. These organizations are further divided into ballet (58 companies) and modern dance (34 companies). The contrast between the total dollar volumes of these two groups is marked, with the ballet companies showing six times the level of activity of the modern dance groups.

> Furthermore, there is structural difference between ballet companies and most other types of dance groups. Ballet companies require a minimum troupe of 15 to 20 dancers in order to perform the traditional and romantic repertory, whereas much modern repertory requires only a small number of dancers. The impact of repertory on budget size is significant–ballet companies are structurally larger.[4]

Other structural factors connected with the ballet repertory which affect budgets are orchestras and other large production costs (costumes, shoes, accompanists, etc.).

Table 4-38 also demonstrates the other primary fiscal difference between these two groups: the proportions of earned income coming from ticket sales versus contract fees. For the modern dance groups over twice as much is earned from performance fees; whereas, for ballet companies the ratio of admission receipts to performance fees is four to one. There is also a heavier dependance, relatively speaking, on foundation and corporate support, compared to individual contributions, for the modern dance groups.

Professional Dance Companies

Tables 4-39 through 4-48 contain annual trend data, primarily on income and expenses, for five separate groupings of dance companies, covering most years of the period from 1965-66 through 1985. When available, the dance companies included have been identified on the first table for each source.

The tables in this group come from three sources:

- Ford Foundation: 1965-66 to 1970-71
  - 9 ballet companies
  - 8 modern dance companies.
- Informatics study: 1970 to 1979
  - 8 ballet companies
  - 5 modern dance companies.
- Dance/USA: 1983 to 1985
  - 23 dance companies, which include, on the basis of company name, 15 ballet companies and 8 modern dance companies.

Dance/USA was established in 1982, to serve the needs of a growing American professional dance constituency. Like other nonprofit service organizations, it provides a variety of services, such as roundtables and workshops for dance professionals, publication of a journal and other materials to promote and develop the dance profession, acting as a liaison with legislative and executive branches of government, and collection of statistical information on the professional dance field.

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[4] Samuel Schwarz and Mary G. Peters, Growth of Arts and Cultural Organizations in the Decade of the 1970's, Informatics General Corporation, Rockville, MD, December 1983, p. 3-66.

(Data from the results of the annual fiscal survey from 1983 through 1985 were recently published and appear in tables 4-45 through 4-48).

Data on income and expenses for 9 ballet companies and 8 modern dance companies included in the Ford Foundation Study are presented in tables 4-39 through 4-42. These data are expressed as percentages of total income and total expenditures, respectively. Dollar figures in thousands for total income and total expenses are included at the bottom of each table, as appropriate. Actual dollar figures in millions for 8 ballet companies and 5 modern dance companies in the Informatics study for the years 1970 to 1979 are presented in tables 4-43 and 4-44. As indicated above, data on a consistent group of 23 companies in the membership of Dance/USA for the years 1983 to 1985 can be found in tables 4-45 to 4-48. These data are expressed only in percents. No dollar bases were available.

For the Ford Foundation ballet group (table 4-39) the percent of earned income started at 47.3 percent in 1965-66, climbed to 55.9 percent in 1966-67 and remained close to that level through 1970-71. For the Informatics ballet group (table 4-43) the earned income ranged from 51.8 percent in 1970 to 62.8 percent in 1979, reflecting a steady increase except in 1972 and 1973.

For the Ford Foundation modern dance group (table 4-41), the percentage of earned income of total income was high in 1965-66 (84.2 percent), then dropped dramatically the next year to 66.4 percent and stayed at close to that level until 1969-70, when it jumped back up to 81.5 percent. In 1970-71, it dropped down again to 68.6 percent. The smaller Informatics group (table 4-44) reflects the same high level at the beginning of the 1970s with the dramatic drop in 1971 and a movement back and forth between 60 and 68 percent through most of the 1970s, ending at 58.5 percent in 1979. Over the decade, this means an increased reliance on support income.

None of the Dance/USA tables show earned income as a percent of total income, but table 4-47 shows earned income as a percent of total expenses, which is a somewhat similar comparison. This table reflects a proportion of 64 percent in 1983 and 1984, dropping in 1985 to 61 percent. Support income remained steady at 37 percent. Contributed revenue (support income) by source as percents of total revenues are presented in table 4-46 and show stable proportions across the three year period. The data in these two tables represent a combined group of ballet and modern dance companies.

Various types of the Dance/USA group's performance revenues as percents of earned revenue are presented in table 4-45, with separate figures provided for ballet and modern dance. For both groups almost all earned income is from performance activities for all three years. In 1983 the modern dance group had at least 15 percent coming from non-performance sources, but this pattern disappears in subsequent years. As evidenced in earlier tables, modern dance relies much more heavily on tour revenue than ballet.

With regard to expenses, the Ford Foundation ballet group (table 4-40) showed a very stable distribution of expenses across the six-year period, with about 30 percent going for performing artistic personnel, around 62 percent for all personnel, around 16 percent for production costs and a total of around 37 percent for non-personnel expenses.

For the Ford Foundation modern dance group the percent of personnel expenses (table 4-42) were lower than for ballet, ranging from about 42 percent in 1965-66 to 53 percent in 1969-70. Artistic production personnel costs ranged from 34 percent of total costs in 1965-66 to 44 percent in both 1966-67 and 1969-70. Production costs ranged from 25 to 33 percent and all nonpersonnel expenses from 43 to 55 percent.

The figures in table 4-48 for the 23 Dance/USA companies show a stable distribution of expenses across the three-year period, with personnel expenses accounting for 58 percent of the total, around 34 percent of which were for artistic personnel. Non-personnel expenses represented 42 percent of the total, almost evenly split between production and development/administrative expenses.

Dancers

Only two tables appear in this subsection. Census of Population data on the distribution of dancers by State in 1970 and 1980 are presented in table 4-49, in rank order by concentration in 1980. Again, the greatest numbers, by far, reside in New York and California. Between 1970 and 1980 there have been increases in the number of dancers, some quite dramatic (see New York, Florida, Texas, Indiana, Arizona, Minnesota) in almost every State. The major exception is Michigan where there was a large drop. With regard to rank, there was a rotation between California and New York for first place and significant shifts for Florida, Texas, Ohio, and Indiana. The Census of Population identified a total of 7,404 dancers in 1970, and 13,194 in 1980. Current Population Survey data for 1986 identified 18,000 dancers (see table 2-7).

The other table (4-50) contains annual figures provided by the National Square Dance Convention on convention attendance for a 33 year period. The period began with an attendance of 5,354 persons and ended with 20,164 persons in attendance - a four-fold increase overall. Within the 33 years there are some dramatic shifts up and down, the most interesting of which is the large increase in 1976 to 39,796. One major factor in the level of attendance is the city in which the convention is held.

Section 4-4. Music

In this section data are presented in tables 4-51 through 4-65, on orchestras and other music groups. The first six tables provide trend data on orchestras (tables 4-51 through 4-56). The remainder include fiscal data on choruses for two points in time: 1980 and 1985 (table 4-57); information on chamber music programming from 1967 to 1986 (tables 4-58 through 4-62); and figures on individual musicians or participants in specific music groups at various points in time (tables 4-63 through 4-65).

Symphony Orchestras

The tables in this subsection contain annual trend data on expenses and output measures (attendance and performances) on large groups of symphony orchestras. These data are from two principal sources:

- Ford Foundation - 91 orchestras: 1965-66 through 1970-71.
- American Symphony Orchestra League - Varied numbers of 100+ orchestras: 1969-70 through 1985-86.

Some of the tables come from other sources which have utilized and analyzed data from the American Symphony Orchestra League (ASOL), for various groupings of years. The orchestras included in the Ford Foundation study are identified on table 4-51. Those included in the remaining tables were not identified by the sources, but do vary from year to year.

The American Symphony Orchestra League, formed in 1946, provides a wide range of services to most of the nation's symphony orchestras, including national conferences, management seminars, workshops and training courses, the publication of Symphony Magazine and other materials. It has continually expanded its membership to include over 870 groups in 1986. Of these, 800 are American, around 15 are Canadian, and there is one each in Hong Kong and the Dominican Republic. The membership is divided into six categories, the first five of which represent income levels over a two year period. Two years are used to allow for anomalies that affect one year's income on a one-time basis. These levels are adjusted every two years. In fact, according to Bob Olmsted at ASOL, the levels will be readjusted from current levels by the end of February 1988. The current category descriptions and the number of orchestras presently in each category are:

- Majors: orchestras with incomes of $3.4 million or more in 1984-85 and $3.6 million or more in 1985-86 (30 U.S. orchestras)
- Regionals: orchestras with incomes of between $950,000 and $3.4 million in 1984-85 and between $1 million and $3.6 million in 1985-86 (45 U.S. orchestras)
- Metropolitans: orchestras with incomes between $265,000 and $950,000 in 1984-85 and between $280,000 and $1 million in 1985-86 (93 U.S. orchestras)
- Urbans: orchestras with incomes between $125,000 and $265,000 in 1984-85 and $135,000 and $280,000 in 1985-86 (88 U.S. orchestras)
- Communities: the remainder of the membership, exclusive of college and university and youth orchestras (352 U.S. orchestras)

In addition, ASOL has 249 college, university and youth orchestras in its current membership.

In its efforts to define the orchestra universe, ASOL has specifically identified 7 regional, 28 metropolitan, 12 urban, and 443 other orchestras that are not members. They estimate that another 150+ orchestras exist that they have not identified, at the community and college/university levels, yielding a universe estimate of 1500 symphony orchestras in the United States.

Since the majors, metropolitans and regionals account for most of the fiscal activity and report more consistently to ASOL, most sources include only these groups for trend analysis.

Data on the Ford Foundation group of 91 orchestras for the years 1965-66 through 1970-71 are shown in tables 4-51 and 4-52. In these tables sources of income (including corpus transfers) and expenses by category are expressed as percents of the totals. Actual dollar amounts (in thousands) are included at the bottom of each table.

The proportions of earned and support income to total income displayed in these tables reflect a steady downward trend for earned income (from 54 to 46 percent) and an upward movement for support income (from 44 to 52 percent) over the six-year period. Thus, these orchestras entered the 1970's with less than half of their income being "earned." This proportion of around 45 percent of earned income (and around 55 percent for support income) remained steady through 1975-76 (table 4-53).

Starting in 1976-77 the ASOL data include endowment and investment income as revenue. To arrive at a figure for earned income equivalent to that of earlier years, one must deduct the endowment and investment figure from total revenue figures. In addition, no total income figure has been provided in table 4-54. One must calculate it by adding the total revenue and total support figures. This has been done by Baumol and Baumol for the years 1974 through 1983 in both current and constant dollars (tables 4-55 and 4-56). Thus, for the years 1977 through 1983, the percent of earned income remained at 47 to 48 percent. In constant dollars (table 4-56), from 1974 through 1983, total income increased steadily throughout the period, ending at about 55 percent higher. Total expenses, of course, did the same.

With regard to expenditure patterns, the Ford Foundation data (table 4-52) show stable proportions over the six years in all expense categories with artistic/production personnel accounting for 63 percent of total expenses and all salaries/fees/fringe benefits for around 76 percent of total expenses. For the ASOL orchestras in the years 1971-72 through 1975-76 (table 4-53), artistic personnel represented around 60 percent of total expenses. From 1976-77 (table 4-55) there was a gradual reduction in the proportion of artistic personnel to total expenses to about 53 percent in 1985-86 and a gradually increased proportion of production costs, going from 25.7 percent in 1977 to 31.3 percent in 1983.

Since some detail on income sources is available from both the Ford Foundation and ASOL, it is possible to look at changes over a 20-year period. The Ford data for 1965-66 show that around 86 percent of earned income came from ticket sales and service fees combined, compared with 77 percent in 1985-86. Broadcasting and recording activities represented around 2 percent in 1965-66 but over 4 percent in 1985-86. As for support income sources, individuals contributed 37 percent of all unearned income in 1965-66 and only 24 percent in 1985-86. Business contributions remained stable at around 18 percent and national foundation support at around one percent. Federal government sources accounted for less than one percent in 1965-66 and over 4 percent in 1985-86. Local government sources remained at around 5 percent and State government support went up from 2 to 10 percent.

With the ASOL data in table 4-54 it is also possible to look at comparable expense figures across a 10-year period. Such a comparison reveals a drop in the proportion of expenses for artistic personnel, from 61 to 54 percent. Small decreases occurred in 2 other areas. Concert production costs were 16 percent in 1976-77 and 15 percent in 1986-86. General and administrative costs were 13 percent in 1976-77 and 12 percent in 1985-86. Increases during the 10-year period in proportion of expenditures occurred in broadcasting and recording expenses (1 percent to 2 percent), advertising/promotion (4 percent to 8 percent), and other costs (5 percent to 9 percent).

The two tables from ASOL (tables 4-53 and 4-54) also contain figures on attendance and numbers of performances. Attendance has grown steadily (with a slight drop in 1981-82) over the 15 years, from over 12.6 million in 1969-70 to 25.4 million in 1985-86. The number of performances/concerts increased from over 6,000 in 1969-70 to over 22,000 in 1978-79, then dropped back and leveled off at around 19,000 through 1984-85, rising again slightly to around 20,000 in 1985-86.

Choruses

From many perspectives, choral music may well be one of the most widely practiced performing arts disciplines. Being by nature a group activity, choral music has involved the participation of large numbers of people, partially because less intensive training is required to be a participant than for the other performing disciplines.

Therefore, there are many levels at which choral music is performed and there are many different types and sizes of choral ensembles. They exist in great abundance under the auspices of religious organizations since they have a direct role in religious worship. Choral groups are also found at every level of the public and private educational system. Beyond that, there are community choral organizations, choruses affiliated with opera companies and symphony orchestras, and independent professional ensembles.

Presently, there are no sources of data which are particularly useful for describing the larger universe of choral music activities. The more general universe data sources do not usually describe this discipline separately. It is highly likely that the greatest amount of choral activity does occur under the auspices of the church and education institutions. Much of this activity is highly "professional", in terms of both performance quality and financial remuneration. But, since it occurs under "parent" organizations, it is next to impossible to quantify, especially in economic terms. Data on the level of this activity simply do not exist at present.

The only data source found which specifically deals with choral music is the Association of Professional Vocal Ensembles (APVE) which has collected information for statistical purposes from both its membership and a larger community of choral artists. APVE has been in existence since the end of 1977 when it was formed as a service organization for professional vocal ensembles, both profit and nonprofit. Its membership consists of three categories of choral groups: 1) totally professional ensembles which pay all of their singers, 2) semiprofessional ensembles which pay some core group of singers, and 3) nonprofessional ensembles which are community based.

The APVE has conducted periodic surveys which collect details on expenses, income sources, operations (ticket sales, performances, attendance), pay scales, and so on. These data are not aggregated in the source documents, but are presented on an individual organization basis.

Aggregate summary data from the 1980 and 1985 APVE national choral surveys were calculated by Westat and appear in table 4-57. In 1980 the data were reported for four chorus categories: autonomous professional choruses, autonomous nonprofessional choruses, orchestra choruses with a professional core of singers, and orchestra choruses with no professional singers. Around 2,000 survey questionnaires were sent out; fewer than 100 were returned. Data are presented in the survey report for a total of 47 groups, 10 of which were orchestra choruses.

In the source document for the 1985 survey, no information was provided on the number of questionnaires distributed. The data from the 1985 respondents include 39 autonomous choruses and 12 dependent choruses which are mostly symphony and opera groups. For the affiliated organizations in both years, only a few expense figures are available, so they are not included in table 4-57.

In order to arrive at "trend" data for a uniform group, the organizations included were reviewed by Westat to identify those reporting for both years. A total of 10 were found, one of which had very little detail for the 1980 year. Therefore, it was not included. For the remaining 9 choruses, aggregate data for both years are presented in table 4-57 separately from the full group.

For the subgroup of nine, earned income grew by 69 percent over the 5-year period, while support income almost tripled. Government support was doubled and other revenue increased from $900 to over $170,300. Personnel expenses almost doubled and non-personnel expenses almost tripled. For the full groups, the growth of earned income was the same as for the smaller group (69 percent); private support more than doubled, as did government support. Other revenues grew from $52,500 to $335,600. Personnel expenses almost doubled and non-personnel expenses slightly more than doubled.

Chamber Music

'Chamber music' is a term that has been broadly used to describe a wide spectrum of musical performance activities, both vocal and instrumental, as well as groups of varying sizes, ranging from a solo recitalist (plus an accompanist) to a full size 'chamber' orchestra.

Chamber Music America (CMA) is a national service organization for chamber music ensembles which came into being in late 1977. For its own membership eligibility purposes, CMA defines chamber music as music that is played by "generally conductorless ensembles, one musician to a part - instrumental or vocal - performing concerts for professional fees."[5] This definition eliminates chamber orchestras and other larger ensembles such as choruses.

Between its inception in 1977 and 1980, Chamber Music America twice surveyed its membership. Data from its 1978 survey were presented in the Fall, 1978 edition of "American Ensemble." In that publication, it was stated that 41 ensembles responded to a survey questionnaire. There was no indication of how many were sent out, although it was stated elsewhere that membership in the organization had grown to over 120. The respondents were all "professional, one-musician-to-a-part, conductorless ensembles" and were not identified. Of the 41 respondents, 13 groups were incorporated with nonprofit, tax-exempt status, and an equal number reported no formal organization at all. Other administrative formats included were limited partnerships, regular corporations, umbrella sponsorship, and university faculty status. It was also stated that "Chamber Music America mailing lists, combined with other known sources, suggest a total universe of more than 1,000 professional chamber music ensembles of the kind represented in the survey."[6]

In 1980, data were presented on 143 respondents out of 243 groups to whom questionnaires were mailed (a response rate of approximately 60%). With regard to organizational structure, these ensembles included 64 nonprofit corporations, 36 unincorporated associations, 18 partnerships, 20 parent organization affiliations, and 5 other groups. (Among the ensembles affiliated with a parent organization are 3 symphony affiliated groups, 11 university faculty ensembles and 4 groups that are affiliated with other cultural institutions.) More current information on the number and characteristics of CMA's membership were unavailable.

One other source of data found on chamber music activities in 1980 was the National Association of Schools of Music (NASM). The major responsibilities of the NASM are the accreditation of educational programs in music and the establishment of curricular standards and guidelines. Member institutions include conservatories and public and private colleges, universities, and music schools. The NASM annually collects data from its membership on enrollment, curricula, and so forth. The basic report is essentially the same from one year to the next, but special addenda on particular topics of interest are included each year. (See also the discussion of the Higher Education Arts Data Service in chapter 3.)

In Fall 1980, NASM conducted a Chamber Music Survey through such an addendum. There was an 88 percent response rate (413 institutions) from schools offering at least a bachelors degree. The NASM utilized Chamber Music America's definition of chamber music: ensemble performance, generally without conductor, in which each part is performed by one individual (including both vocal and instrumental ensembles). The results indicated that 148 institutions maintained 318 resident faculty ensembles, defined as "permanent faculty chamber ensembles associated on a continuing basis with the institutions."[7] Over 25 percent of these were woodwind quintets. The resident ensembles were the only permanently organized ones. NASM's survey also reported 1,262 'ad hoc' faculty ensembles at 381 institutions. These were "chamber ensembles organized on a temporary basis to perform specific literature in concerts; all individuals must be permanent (full-time, part-time, or adjunct) faculty members."[8]

Chamber Music America more recently undertook a nationwide survey of its member presenters in which they were asked to provide programs from five different seasons dating back to 1967-68. A total of 28 presenters responded. In tables 4-58 and 4-59 one can see that the classical repertoire is most frequently performed, and the Baroque least frequently. Although there are shifts over time (table 4-59) in the percentages for specific repertoire categories, the overall ranking has remained the same over the 20-year period. The composer whose music has received the greatest number of performances (table 4-60) is Beethoven, followed closely by Mozart. Among contemporary (twentieth century) composers, the most frequently performed composer is Shostakovich (table 4-61).

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[5] Stephen Benedict, "Opportunities in Chamber Music", Cultural Resources, Inc., 1979, p. 1.

[6] "American Ensemble," Chamber Music America, Volume I, Number 2, Fall, 1978, p. 5.

[7] "Chamber Music: Performance and Study at Music Training Institutions," National Association of Schools of Music, February 1982 (Draft), p. 9.

[8] op. cit., p. 18.

Musicians, Composers and Other Performers

The first table in this subsection (table 4-62) shows, from the Census of Population, a distribution of musicians/composers by State for 1970 and 1980. The States are ranked from highest to lowest by the number in the State in 1980. The corresponding rank for that State in 1970 is also provided. California and New York reflect triple and double, respectively, the number of musicians as the third ranking State, Texas. Texas and Florida are almost tied for the number of musicians, but Florida has a considerably higher concentration ratio. Over the 10-year period there were increases in the total number of musicians in all States but three. Kansas, Idaho, and South Dakota each showed slight decreases. The Census of Population counted 99,533 musicians and composers for 1970 and 140,556 for 1980. In 1986 the Current Population Survey counted 171,000 musicians and composers (see table 2-7).

The remaining tables provide membership data for multiple years from three organizations. Data for a 10-year period on the membership of the International Trumpet Guild are shown in table 4-63. Within the United States, membership has steadily grown over the period, with the exception of a slight drop in 1983, from 1,158 to 3,273. For the American String Teachers Association (table 4-64) more detail is provided by type of membership and instrument played, but for a shorter period. From 1983 to 1987, total membership grew from 4,972 to 6,178 with the majority of these in the "active" membership category, and most being violin players. Data are provided for the last three years on the membership of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA) in table 4-65. The total number of members has declined slightly from 37,849 in 1985 to 37,178 in 1987. Figures on the number of quartets were not available prior to 1987, but in that year there were 1,700.

Section 4-5. General or Combined Data

This subsection (tables 4-66 to 4-76) includes tables which describe the performing arts in general, or which combine data for two or more performing arts disciplines in one table. Some of these, therefore, permit cross-disciplinary comparisons. Data from the 1982 Census of Services Industries, special tabulations, are included in tables 4-66 through 4-69. Comparisons with the 1977 Census of Service Industries data are made in tables 4-68 and 4-69. Two tables compiled by James Heilbrun from several sources covering the period 1969-70 through 1982-83 are included here as tables 4-70 and 4-71. Table 4-72 was constructed by Westat to provide income by source comparisons for theatre, symphony, opera and dance for similar periods in the 1980's. Some results from a special survey of use of computers by performing arts organizations, conducted by the Theatre Communications Group in 1979, are included in table 4-73. The results of a more recent survey of presenting organizations on programmatic decision-making and subsidization, conducted by the Association of College, University and Community Arts Administrators (ACUCAA) in 1985, can be found in tables 4-74 to 4-76.

Census of Service Industries Data

A State-by-State distribution of performing arts organizations, represented in the special tabulations prepared from the 1982 Census of Service Industries data, is provided in table 4-66. The number of organizations and total revenues of those organizations for each State and for the entire United States are included in this table. For the U.S. as a whole, there were a total of 8,322 performing arts organizations with total revenues of $4.4 billion. Of these, 19 percent (1,610) are nonprofit and represent 25 percent of the total revenues ($1.1 billion). California had the largest number of organizations in any one State (2,180), followed by New York (1,723). In terms of nonprofit organizations, New York leads with 230 compared with 193 in California.

In table 4-67 breakdowns of revenues are provided separately for 212 symphony orchestras, 65 opera companies, and 47 chamber music groups, and for a total of 423 nonprofit classical music organizations with total revenues of over $477 million. Only limited comparison can be made of the distribution of revenue sources because only 66 percent of the total revenues of opera companies and 86 percent of the total revenue for chamber music groups are accounted for by detail of sources. A significant number of organizations did not provide detailed revenue sources. Table 4-67 should be viewed in conjunction with tables 4-14 and 4-38 on theatre and dance organizations. In the source document, a detailed analysis of these data is offered, a summary of which can be found in the methodological note accompanying table 4-14.

The 212 symphony orchestras in table 4-67 had total revenues of $276.8 million and total expenses of $280.4 million. Earned income sources represent around 47 percent of total income for this group, with most of it coming from admission receipts (over 77 percent). Government sources account for 9 percent of total income and private sources about 25 percent. Of the private sources, individuals accounted for the largest proportion of contributions (13 percent of total income and around 25 percent of support income). These ratios are in line with those reported by ASOL for the same year (table 4-54). As for the opera companies, the Census group of 65 had total revenues of $129 million. When compared with the Opera America sample group of 47 for the same year (1982-83) which had total income of $173.5 million (table 4-27), it appears that the Census data include the Metropolitan Opera but may be missing several other of the larger companies. The Opera America group appeared to have a higher ratio of earned income than the Census group, but this may be accounted for by the underreporting noted in the source document and in the aforementioned methodological note. The 47 chamber music groups earned 34 percent of their income and obtained 37 percent from private contributions and 6 percent from government sources.

In addition to the 1982 data, NEA also had previously obtained special tabulations from the 1972 and the 1977 Census of Service Industries. The 1972 tabulations were insufficient for trend analysis, but the 1977 tabulations did provide the Research Division with some points of comparison. A few of these appear in tables 4-68 and 4-69. In general, the 1982 data have captured a larger number of organizations with a higher level of fiscal activity. The one exception is the reduction in the number of taxable classical music organizations included in 1982 (87 to 61), but their total revenues are higher by over $7 million.

Combined Service Organization Data

Tables 4-70 and 4-71 combine and compare data from two or more service organizations to permit some cross-disciplinary analyses. These tables were compiled by James Heilbrun to reflect trends in arts activity over a 25-year period, utilizing data from the League of New York Theatres and Producers (now the League of American Theatres and Producers), the Central Opera Service, and the American Symphony Orchestra League. In table 4-70 he provides disposable personal income in constant 1972 dollars and the percent change over time for several variables including theatrical playing weeks, number of organizations, performances/concerts and attendance figures. In table 4-71 top, bottom, and average ticket prices are shown for several groups/sources. Percentage of increase figures are also provided. For the most recent year available in the data, opera companies have both the lowest and highest ticket prices. Nonprofit theatres have the smallest gap between the low and high ticket prices.

In table 4-72 sources of income (earned, government and private) are compared for theatres, symphony orchestras, opera companies and dance companies, for two points in the 1980's. In 1982/83, opera companies had the lowest percentage of earned income (57 percent) and dance companies the highest (64 percent). In 1985/86 the dance group dropped to 61 percent and theatres earned 62 percent of their income. Theatres and orchestras had higher proportions of government support in both years (10-11 percent) compared with opera and dance groups (7-8 percent). Opera had the highest proportion of private support (36-37 percent) and theatres the lowest (26-27 percent) in both years.

In comparing attendance figures over time from ASOL (tables 4-53 and 4-54) and the Central Opera Service, (table 4-22) one can see steady growth in both disciplines. For the period 1970 to 1985 attendance to both opera and symphony performances more than doubled. Although symphony attendance greatly exceeds that for opera, the proportional growth in attendance

With regard to computer use by performing arts organizations (table 4-73), around 80 percent of all respondents were computerized by 1979. Most organizations utilized a computer service. A somewhat higher proportion of opera companies had in-house computers than for the other disciplines. By budget size, there is some variation across disciplines, for the smaller organizations. Of dance groups with budgets of $500,000 or less, only 60 percent were computerized compared with 83 percent for opera companies. However, only a small number of companies are represented. As one would expect, the larger the organization, the more likely it was to be computerized.

For the presenters represented in table 4-74, the largest proportion of their budgets was spent on music activities and the smallest on media. Over 70 percent were receiving grant support. One quarter of that support came from the private sector and 20 percent came from State and local arts agencies. Further data on the percent of respondents indicating that a discipline required a great deal of risk taking and the degree to which various factors influenced programming decisions can be found in table 4-75, and the strength of their agreement with certain statements relating to public funding of the arts in table 4-76.

Other Tables on the Performing Arts

As stated at the beginning of this chapter, tables relating to the performing arts are included in other chapters of this report. The reader is referred specifically to chapters 1, 2, 3, 8 and 9.

Table 4-1.
Broadway production record: 1899-1987 (continued on next page)

Season	New plays	New musicals	Revivals	Total	Total new productions	Percent new musicals
1899-1900	63	14	10	87	77	18
1900-1901	50	26	20	96	76	34
1901-1902	49	21	20	90	70	30
1902-1903	55	27	16	98	82	33
1903-1904	68	30	20	118	98	31
1904-1905	63	29	35	127	92	32
1905-1906	62	32	17	111	94	34
1906-1907	67	34	28	129	101	34
1907-1908	57	37	16	110	94	39
1908-1909	77	33	8	118	110	30
1909-1910	95	36	13	144	131	27
1910-1911	80	34	17	131	114	30
1911-1912	85	39	16	140	124	31
1912-1913	98	36	28	162	134	27
1913-1914	74	37	17	128	111	33
1914-1915	92	24	17	133	116	21
1915-1916	70	26	19	115	96	27
1916-1917	85	25	16	126	110	23
1917-1918	100	38	18	156	138	28
1918-1919	104	32	13	149	136	24
1919-1920	99	43	2	144	142	30
1920-1921	94	51	7	152	145	35
1921-1922	142	37	15	194	179	21
1922-1923	125	41	8	174	166	25
1923-1924	130	41	15	186	171	24
1924-1925	162	46	20	228	208	22
1925-1926	178	48	29	255	226	21
1926-1927	188	49	26	263	237	21
1927-1928	183	53	28	264	236	22
1928-1929	162	43	20	225	205	21
1929-1930	169	35	34	238	204	17
1930-1931	130	29	28	187	159	18
1931-1932	146	27	34	207	173	16
1932-1933	124	27	23	174	151	18
1933-1934	124	15	12	151	139	11
1934-1935	123	19	7	149	142	13
1935-1936	108	14	13	135	122	11
1936-1937	94	11	13	118	105	10
1937-1938	82	16	13	111	98	16
1938-1939	68	18	12	98	86	21
1939-1940	62	18	11	91	80	23
1940-1941	49	14	6	69	63	22
1941-1942	58	16	9	83	74	22
1942-1943	47	18	15	80	65	28
1943-1944	59	19	19	97	78	24
1944-1945	62	19	11	92	81	23
1945-1946	48	16	12	76	64	25
1946-1947	48	14	17	79	62	23
1947-1948	44	12	20	76	56	21
1948-1949	43	18	9	70	61	30
1949-1950	28	17	12	57	45	38

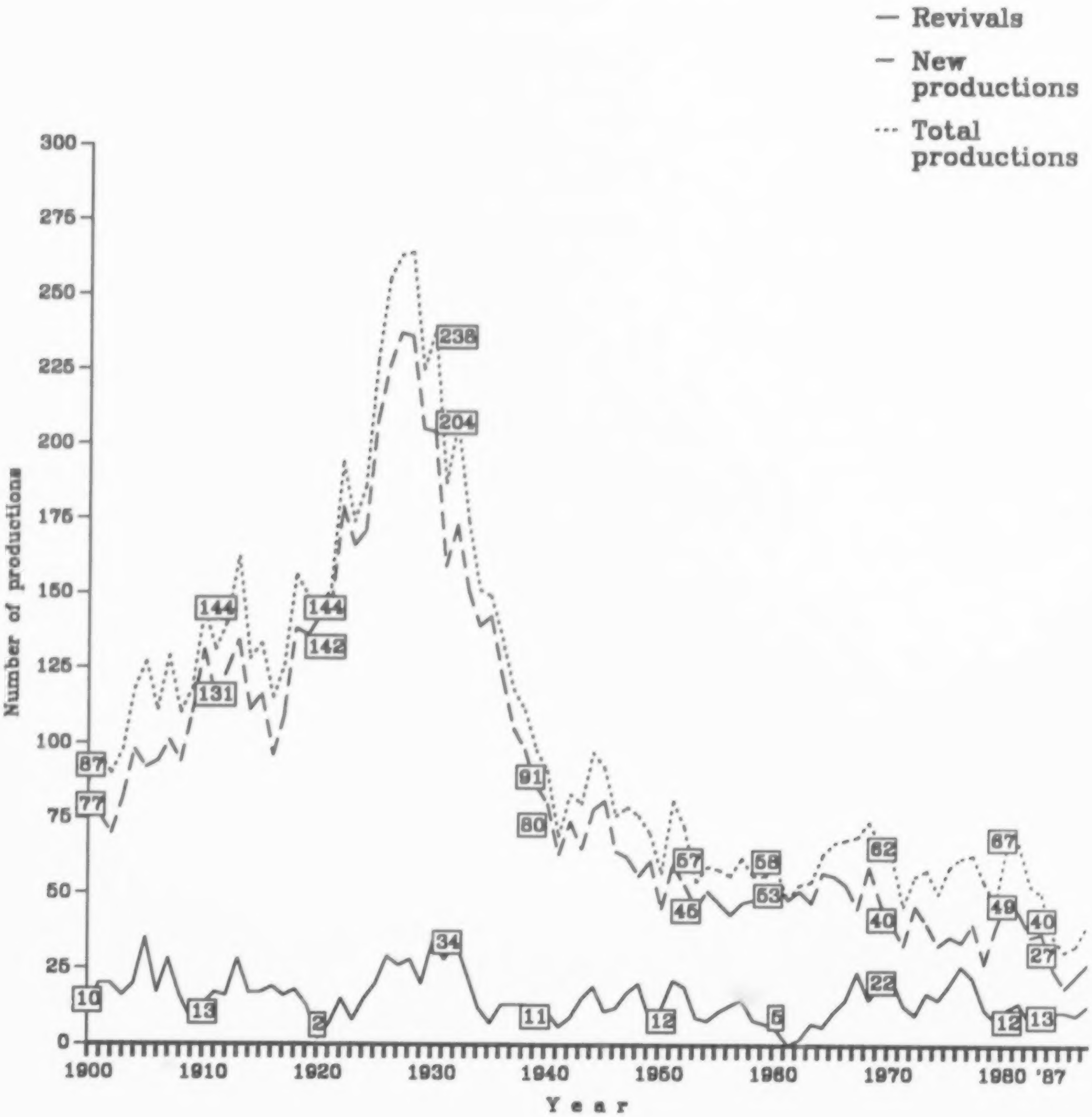
Table 4-1.
Broadway production record: 1899-1987 (continued from previous page)

Season	New plays	New musicals	Revivals	Total	Total new productions	Percent new musicals
1950-1951	46	14	21	81	60	23
1951-1952	44	9	19	72	53	17
1952-1953	34	11	9	54	45	24
1953-1954	42	9	8	59	51	18
1954-1955	34	13	11	58	47	28
1955-1956	35	8	13	56	43	19
1956-1957	37	10	15	62	47	21
1957-1958	37	11	8	56	48	23
1958-1959	37	12	7	56	49	24
1959-1960	38	15	5	58	53	28
1960-1961	33	15	0	48	48	31
1961-1962	34	17	2	53	51	33
1962-1963	36	11	7	54	47	23
1963-1964	42	15	6	63	57	26
1964-1965	39	17	11	67	56	30
1965-1966	38	15	15	68	53	28
1966-1967	30	15	24	69	45	33
1967-1968	47	12	15	74	59	20
1968-1969	34	13	20	67	47	28
1969-1970	26	14	22	62	40	35
1970-1971	16	17	13	46	33	52
1971-1972	26	20	10	56	46	43

	Plays		Musicals				
	New	Revival	New	Revival	Return shows	Pre-opening flops	Total
1972-73	22	14	18	3	1	0	58
1973-74	21	12	12	3	0	2	50
1974-75	25	17	11	3	2	1	59
1975-76	18	21	16	5	0	2	62
1976-77	27	11	13	11	0	1	63
1977-78	20	7	7	5	0	14	54
1978-79	22	5	17	3	0	0	47
1979-80	29	7	20	5	2	4	67
1980-81	25	7	19	7	2	7	67
1981-82	24	4	12	4	4	5	53
1982-83	24	9	13	4	0	0	50
1983-84	14	7	11	4	0	11	36
1984-85	14	9	5	2	1	0	31
1985-86	12	9	11	1	0	0	33
1986-87	16	11	11	2	0	0	40

Source: _Variety_, June 3, 1987, (1899-1987) Variety Inc., New York, NY, Volume 327, no. 6. (Copyright)

Chart 4-1.
Broadway production record: 1900-1987



Source: Variety; See table 4-1 for full citation.

Table 4-2.
Broadway production record: Decade totals and averages: 1900-1987

Season	Decade totals New plays	New musicals	Revivals	Total	Total new productions
1900-1909	611	283	190	1,084	894
1910-1919	883	327	174	1,384	1,210
1920-1929	1,463	452	170	2,085	1,915
1930-1939	1,168	211	189	1,568	1,379
1940-1949	520	164	129	813	684
1950-1959	374	114	123	611	488
1960-1969	371	145	105	621	516
1970-1972	68	51	45	164	119

	Plays		Musicals				
	New	Revival	New	Revival	Return shows	Pre-opening flops	Total
1972-1979	155	87	94	33	3	20	393
1980-1987	158	65	102	29	9	27	377

	Decade averages New plays	New musicals	Revivals	Total	Total new productions	Percent new musicals
1900-1909	61	28	19	108	89	31
1910-1919	88	33	17	138	121	27
1920-1929	146	45	17	209	192	24
1930-1939	117	21	19	157	138	15
1940-1949	52	16	13	81	68	24
1950-1959	37	11	12	61	49	24
1960-1969	37	15	11	62	52	28
1970-1972	23	17	15	55	40	43

	Plays		Musicals				
	New	Revival	New	Revival	Return shows	Pre-opening flops	Total
1972-1979	22	12	13	5	0	3	56
1980-1987	20	8	13	4	1	3	47

Note: Data calculated based on yearly records.

Source: Variety, June 3, 1987, (1900-1987) Variety Inc., New York, NY, Volume 327, No. 6. (Copyright)

Table 4-3.
Season box office record (Broadway, Road, and Combined): 1948-1987 (continued on next page)

	Broadway				
Season	Total playing weeks	Box office total	Biggest single week	Number of shows that week	For week ending
		(in thousands of dollars)			
1948-49	1,231	28,841	743	30	2/21/49
1949-50	1,156	28,615	737	29	2/4/50
1950-51	1,139	27,886	753	27	12/30/50
1951-52	1,072	29,223	781	25	2/23/52
1952-53	1,012	26,126	723	27	2/28/53
1953-54	1,081	30,169	753	28	2/27/54
1954-55	1,120	30,819	870	28	1/1/55
1955-56	1,239	35,353	882	30	2/25/56
1956-57	1,182	37,155	935	30	12/8/56
1957-58	1,081	37,515	963	28	2/15/58
1958-59	1,157	40,151	1,171	30	1/3/59
1959-60	1,156	45,666	1,261	29	1/2/60
1960-61	1,210	43,830	1,245	29	12/31/60
1961-62	1,166	44,251	1,175	28	12/30/61
1962-63	1,134	43,525	1,112	26	2/23/63
1963-64	1,112	39,392	1,110	27	5/30/64
1964-65	1,250	50,463	1,323	30	1/2/65
1965-66	1,295	53,862	1,575	29	1/1/66
1966-67	1,269	55,056	1,573	31	12/31/66
1967-68	1,259	58,942	1,566	32	12/30/67
1968-69	1,209	57,743	1,398	24	4/12/69
1969-70	1,047	53,324	1,382	25	4/25/70
1970-71	1,107	55,343	1,490	30	4/17/71
1971-72	1,157	52,321	1,521	28	1/1/72
1972-73	889	45,337	1,301	23	4/28/73
1973-74	907	46,251	1,294	25	4/20/74
1974-75	1,101	57,423	1,508	26	3/30/75
1975-76	1,136	70,842	2,034	29	1/4/76
1976-77	1,348	93,406	2,651	28	1/2/77
1977-78	1,360	103,846	2,895	30	1/1/78
1978-79*	1,472	128,106	3,522	27	12/31/78
1979-80	1,541	143,431	3,770	31	12/30/79
1980-81	1,545	194,481	4,887	34	1/4/81
1981-82	1,461	221,235	6,478	31	1/3/82
1982-83	1,259	203,126	5,865	27	1/2/83
1983-84*	1,119	226,508	6,059	23	1/1/84
1984-85	1,062	208,006	5,625	23	12/30/84
1985-86	1,049	190,620	5,288	23	12/29/85
1986-87	1,031	207,240	5,484	28	4/19/87

Table 4-3.
Season box office record (Broadway, Road, and Combined): 1948-1987 (continued from previous page)

	Road				
Season	Total playing weeks	Box office total	Biggest single week	Number of shows that week	For week ending
		(in thousands of dollars)			
1948-49	1,151	23,658	707	35	12/27/48
1949-50	1,019	20,401	653	31	1/26/50
1950-51	913	20,331	653	28	10/21/50
1951-52	829	18,828	616	22	10/20/51
1952-53	1,036	23,418	706	32	1/31/53
1953-54	794	17,623	547	28	10/10/53
1954-55	879	21,122	601	27	12/4/54
1955-56	864	22,854	617	22	4/28/56
1956-57	772	19,826	691	23	10/20/56
1957-58	728	22,645	716	26	1/25/58
1958-59	687	23,352	801	24	10/18/58
1959-60	728	27,268	854	25	10/31/59
1960-61	829	33,996	1,318	21	12/31/60
1961-62	963	39,171	1,556	28	1/20/62
1962-63	822	31,554	881	21	2/9/63
1963-64	835	34,105	845	26	1/4/64
1964-65	643	25,929	806	16	4/24/65
1965-66	699	32,214	906	16	1/8/66
1966-67	916	43,572	1,401	28	10/15/66
1967-68	884	45,058	1,255	27	10/7/67
1968-69	920	42,601	1,252	22	10/19/68
1969-70	1,024	48,024	1,303	27	2/7/70
1970-71	898	49,825	1,299	25	11/7/70
1971-72	909	49,701	1,369	24	2/12/72
1972-73	1,056	55,908	1,523	21	1/6/73
1973-74	899	45,726	1,326	24	6/9/74
1974-75	799	50,925	1,281	21	12/1/74
1975-76	814	52,588	1,310	19	6/22/75
1976-77	987	82,627	2,231	23	3/27/77
1977-78	1,025	105,970	2,687	25	5/28/78
1978-79*	1,192	143,869	3,938	31	3/25/79
1979-80	1,351	181,201	4,444	30	1/20/80
1980-81	1,343	218,922	5,397	30	3/14/82
1981-82	1,317	249,531	6,151	30	3/14/82
1982-83	990	184,321	5,083	24	4/24/83
1983-84*	1,057	206,159	5,483	25	4/8/84
1984-85	993	225,959	6,220	22	4/14/85
1985-86	983	235,617	6,188	23	3/16/86
1986-87	901	224,287	5,277	21	4/26/87

Table 4-3.
Season box office record (Broadway, Road, and Combined): 1948-1987 (continued from previous page)

	Broadway and Road Combined				
Season	Total playing weeks	Box office total	Biggest single week	Number of shows that week	For week ending
		(in thousands of dollars)			
1948-49	2,383	52,499	NA	NA	NA
1949-50	2,175	49,016	NA	NA	NA
1950-51	2,052	48,217	NA	NA	NA
1951-52	1,901	48,051	NA	NA	NA
1952-53	2,048	49,544	NA	NA	NA
1953-54	1,875	47,792	NA	NA	NA
1954-55	1,999	51,941	NA	NA	NA
1955-56	2,103	58,207	NA	NA	NA
1956-57	1,954	56,981	NA	NA	NA
1957-58	1,809	60,160	NA	NA	NA
1958-59	1,844	63,504	NA	NA	NA
1959-60	1,884	72,934	NA	NA	NA
1960-61	2,039	77,825	NA	NA	NA
1961-62	2,129	83,422	NA	NA	NA
1962-63	1,956	75,079	NA	NA	NA
1963-64	1,947	73,496	NA	NA	NA
1964-65	1,893	76,392	NA	NA	NA
1965-66	1,994	86,077	NA	NA	NA
1966-67	2,185	98,628	NA	NA	NA
1967-68	2,143	104,000	NA	NA	NA
1968-69	2,129	100,344	NA	NA	NA
1969-70	2,071	101,349	NA	NA	NA
1970-71	2,005	105,168	NA	NA	NA
1971-72	2,066	102,022	NA	NA	NA
1972-73	1,945	101,245	NA	NA	NA
1973-74	1,806	91,977	NA	NA	NA
1974-75	1,900	108,348	NA	NA	NA
1975-76	1,950	123,430	3,233	45	1/5/76
1976-77	2,335	176,033	4,560	51	1/2/77
1977-78	2,385	209,816	5,237	50	1/1/78
1978-79*	2,664	271,975	6,571	59	3/25/79
1979-80	2,892	324,632	8,132	65	12/30/79
1980-81	2,888	413,403	10,009	56	1/4/81
1981-82	2,778	470,766	11,969	58	1/3/82
1982-83	2,249	387,448	10,202	46	1/2/83
1983-84*	2,176	432,657	10,094	48	4/8/84
1984-85	2,055	433,966	10,712	45	4/14/85
1985-86	2,032	426,237	9,700	50	3/30/86
1986-87	1,932	431,527	10,709	49	4/26/87

NA - Not available.

*The seasons of 1978-79 and 1983-84 consisted of 53 weeks each.

Source: Variety, June 3, 1987, Variety, Inc., New York, NY, Volume 327, No. 6. (Copyright)

Table 4-4.
Selected data on the Broadway season from the League of American Theatres and Producers: 1957-1987

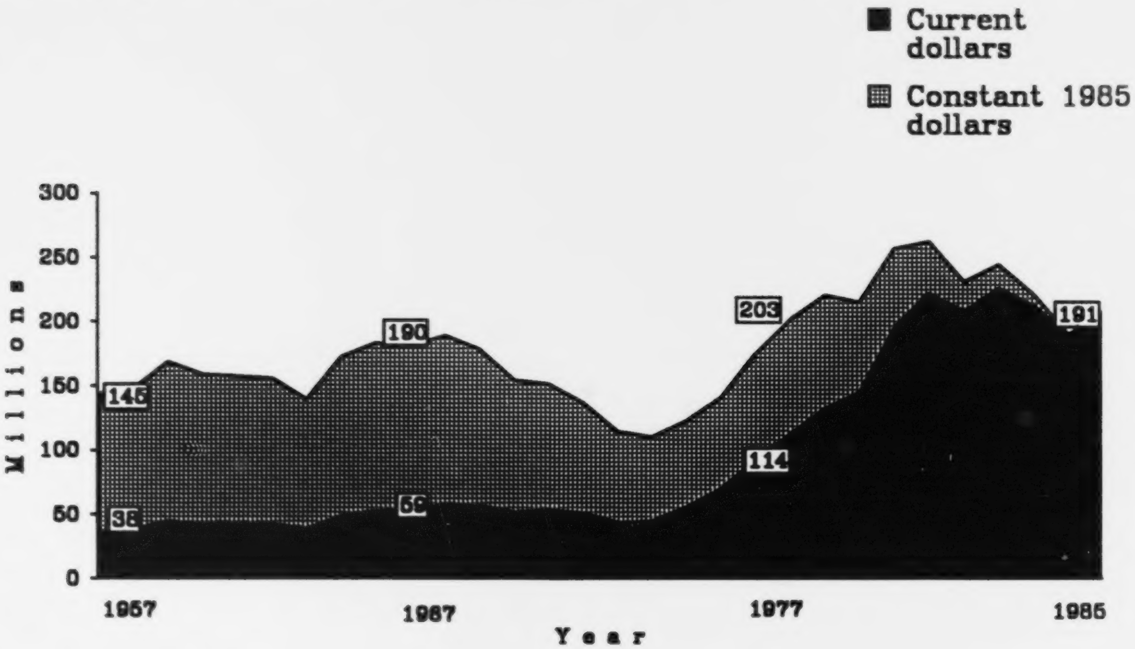
Season	Gross	Attendance	Playing weeks	Number of new productions	Road gross
	(in millions of dollars)	(in millions)			(in millions of dollars)
1957-58	38	7.2	1,081	56	23
1958-59	40	7.7	1,157	56	23
1959-60	46	7.9	1,156	58	27
1960-61	44	7.7	1,210	48	34
1961-62	44	6.8	1,166	53	39
1962-63	44	7.4	1,134	54	32
1963-64	40	6.8	1,107	63	34
1964-65	50	8.2	1,250	67	26
1965-66	54	9.6	1,295	68	32
1966-67	55	9.3	1,269	69	44
1967-68	59	9.5	1,259	74	45
1968-69	58	8.6	1,209	67	43
1969-70	53	7.1	1,047	62	48
1970-71	55	7.4	1,107	49	50
1971-72	52	6.5	1,157	55	50
1972-73	45	5.4	889	55	56
1973-74	46	5.7	907	43	46
1974-75	57	6.6	1,101	54	51
1975-76	71	7.3	1,136	55	53
1976-77	93	8.8	1,349	54	83
1977-78	114	9.6	1,433	42	106
1978-79	134	9.6	1,542	50	141
1979-80	146	9.6	1,540	61	181
1980-81	197	11.0	1,544	60	219
1981-82	223	10.1	1,455	48	250
1982-83	209	8.4	1,258	50	184
1983-84	227	7.9	1,097	36	202
1984-85	213	7.4	1,075	33	226
1985-86	191	6.6	1,045	33	236
1986-87	209	7.1	1,038	41	224

Note: Attendance prior to 1975-76 is estimated.

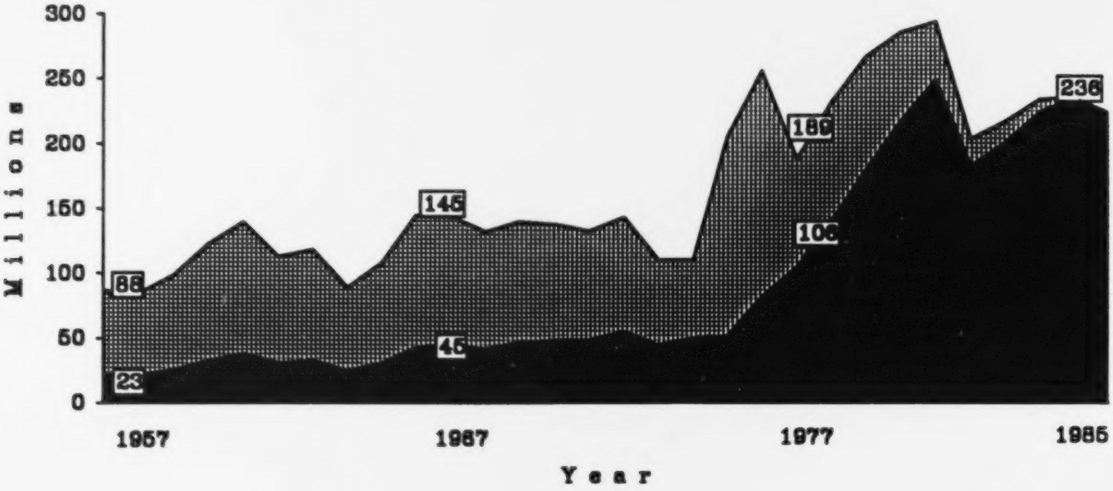
Source: Data provided by George A. Wachtel, Director of Research, the League of American Theatres and Producers, Inc., New York, NY, October 1987.

Methodological note: Broadway theatres are those theatres from 41st to 53rd Street, Sixth to Ninth Avenues. In 1987 they included the following: Ambassador, Brooks Atkinson, Ethel Barrymore, Martin Beck, Belasco, Biltmore, Booth, Broadhurst, Broadway, Circle in the Square*, Cort, Edison*, Gershwin, John Golden, Helen Hayes*, Mark Hellinger, Imperial, Jack Lawrence*, Longacre, Lunt-Fontanne, Lyceum, Majestic, Marquis, Minskoff, Music Box, Nederlander, Eugene O'Neill, Palace, Plymouth, Ritz, Royale, St. James, Neil Simon, Shubert, Virginia, and Winter Garden. In 1987 there were 37 Broadway theatres, of which 33 were full size proscenium theatres. Theatres marked with a * are non-proscenium theatres.

Chart 4-2.
Broadway gross income from ticket sales: 1957–1985

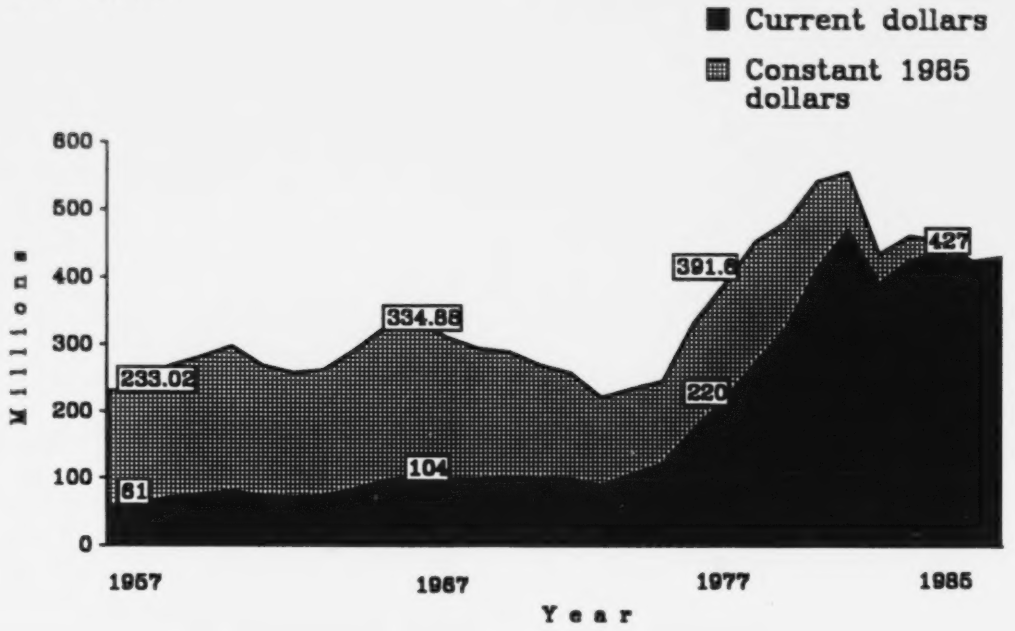


Road gross income from ticket sales: 1957–1985



Source: The League of American Theatres and Producers, Inc.; See table 4–4 for full citation.

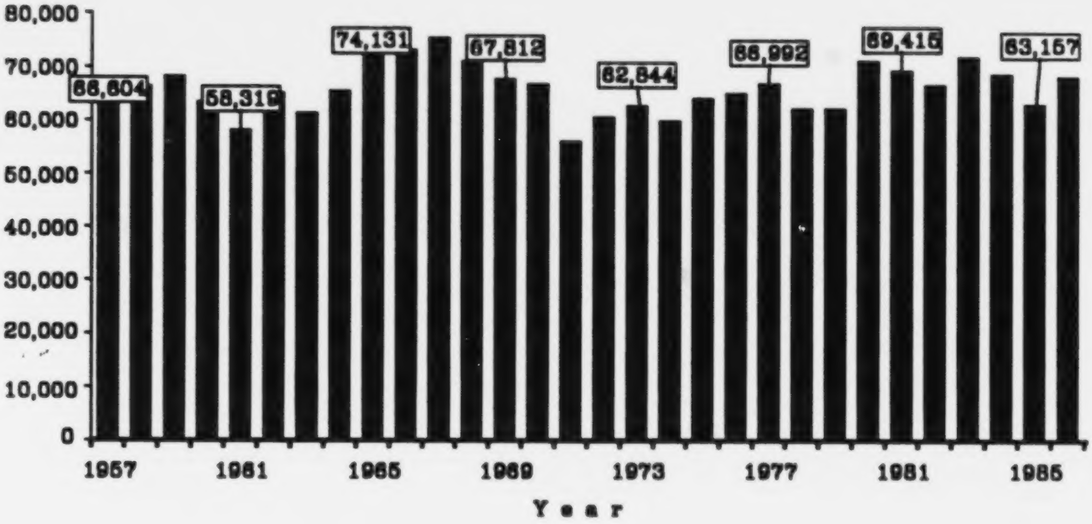
Chart 4–3.
Broadway and Road combined gross income from ticket sales: 1957–1985

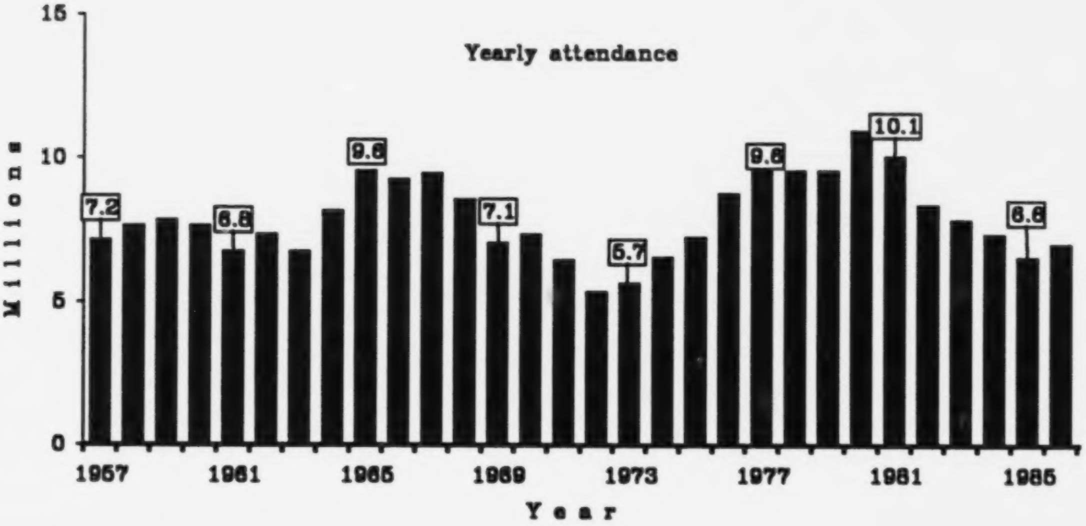


Source: The League of American Theatres and Producers, Inc., See table 4–4 for full citation.

Chart 4-4.
Broadway attendance: 1957-1986

Attendance per playing week




Yearly attendance

Source: League of American Theatres and Producers, Inc.; See table 4-4 for full citation.

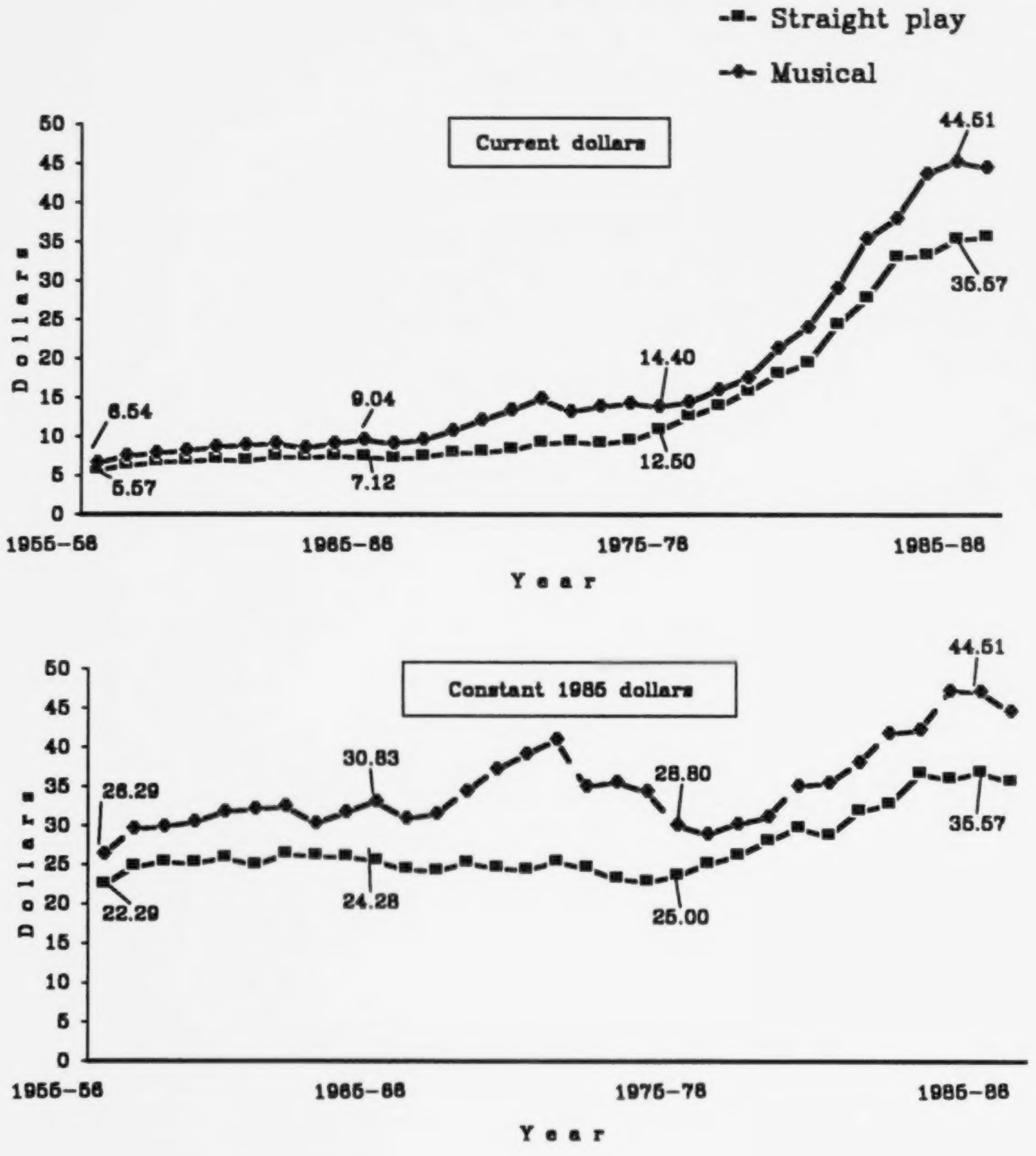
Table 4-5.
Broadway average top ticket prices: 1954-55 to 1986-87

Season	Straight play		Musical	
	Current dollars	Constant 1985 dollars*	Current dollars	Constant 1985 dollars*
1954-55	5.68	22.72	6.61	26.44
1955-56	5.57	22.39	6.54	26.29
1956-57	6.22	24.63	7.45	29.50
1957-58	6.60	25.21	7.79	29.76
1958-59	6.75	25.11	8.17	30.39
1959-60	6.97	25.72	8.59	31.70
1960-61	6.85	24.87	8.83	32.05
1961-62	7.28	26.21	8.99	32.36
1962-63	7.31	26.02	8.48	30.19
1963-64	7.37	25.87	9.02	31.66
1964-65	7.33	25.44	9.52	33.03
1965-66	7.12	24.28	9.04	30.83
1966-67	7.28	24.10	9.50	31.45
1967-68	7.81	25.15	10.66	34.33
1968-69	7.93	24.50	12.02	37.14
1969-70	8.27	24.23	13.33	39.06
1970-71	9.11	25.23	14.77	40.91
1971-72	9.21	24.50	13.12	34.90
1972-73	9.00	23.13	13.81	35.49
1973-74	9.38	22.70	14.18	34.32
1974-75	10.76	23.46	13.76	30.00
1975-76	12.50	25.00	14.40	28.80
1976-77	13.80	26.08	15.95	30.15
1977-78	15.68	27.91	17.45	31.06
1978-79	17.94	29.60	21.23	35.03
1979-80	19.33	28.61	23.94	35.43
1980-81	24.25	31.77	29.00	37.99
1981-82	27.70	32.69	35.38	41.75
1982-83	32.94	36.56	38.01	42.19
1983-84	33.21	35.87	43.65	47.14
1984-85	35.29	36.70	45.26	47.07
1985-86	35.57	35.57	44.51	44.51
1986-87	35.42	34.71	44.91	44.01

*The constant dollar figures are the result of multiplying the actual ticket prices by a ratio of the Consumer Price Index for 1985 to the CPI for the year in which the season begins. This allows direct comparison among years in terms of the real purchasing power of the dollar. The Consumer Price Index employed is All Urban Consumers, United States.

Source: Data provided by George A. Wachtel, Director of Research, the League of American Theatres and Producers, Inc., New York, NY, October 1987.

Chart 4–5.
Broadway average top ticket prices: 1955–1986



Source: George Wachtel, League of American Theatres and Producers, Inc., October 1987; See table 4–5 for full citation.

Table 4-6.
Ford Foundation data on income by source (selected variables) as percentages of total income including corpus transfers for 27 theatres: 1965-1971

Source of income	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
Earned income						
Total ticket income	68.6	60.7	57.3	53.3	58.0	58.6
Total nonticket performance income	4.0	7.3	7.8	7.8	3.3	3.3
Total nonperformance earned income	6.1	5.5	4.6	4.3	4.9	4.0
Total earned income	78.7	73.6	69.7	65.4	66.3	65.9
Unearned income						
Individual contributions	9.3	10.0	8.3	9.3	9.4	8.7
Business contributions	.4	1.1	2.5	2.4	1.8	2.1
Combined/United Art Fund contributions	.1	1.5	2.1	2.8	2.6	2.8
Local foundation contributions	2.2	1.8	2.0	2.7	2.9	3.7
Other local contributions	1.7	1.0	1.5	2.0	5.1	2.8
Federal government grants	1.9	4.7	4.7	4.1	4.0	4.5
State government grants	1.0	.8	.7	1.0	.6	2.8
Local government grants	0	.3	.3	.3	.4	.5
National foundation grants	4.2	4.2	5.2	6.7	5.7	5.5
Corpus earnings used for operations	0	0	.4	0	.1	.1
Total unearned income	20.8	25.4	27.8	31.4	32.7	33.4
Total income and corpus						
Total operating income	99.5	98.9	97.5	96.8	99.0	99.3
Corpus principal transferred to operations	.5	1.1	2.5	3.2	1.0	.7
Total income including corpus transfers	100.0	100.0	100.0	100.0	100.0	100.0
Total income in thousands of dollars	9,837	14,370	16,855	18,355	18,694	19,672

Note: Includes Actors Theatre of Louisville, Alley Theatre (Houston), American Conservatory Theatre (San Francisco), American Shakespeare Theater (Stratford, CT), Arena Stage (Washington, D.C.), Asolo State Theatre (Sarasota), Barter Theatre (Abingdon, VA), Center Stage (Baltimore), Cincinnati Playhouse in the Park, Cleveland Play House, Goodman Theatre (Chicago), Guthrie Theater (Minneapolis), Hartford Stage Company, Long Wharf Theatre (New Haven), Mark Taper Forum (Los Angeles), Meadow Brook Theatre (Rochester, MI), Milwaukee Repertory Theatre, Repertory Theater of Lincoln Center (New York City), Seattle Repertory Theatre, Stage/West (Springfield, MA), Studio Arena Theatre (Buffalo), Theatre Company of Boston, Trinity Square Repertory Company (Providence), Washington Theater Club (Washington, D.C.), and Yale Repertory Theatre (New Haven).

Source: Ford Foundation, The Finances of the Performing Arts, Volume I., New York, NY, 1975, appendix C, table 14.

Table 4-7.
Ford Foundation data on expenditures by category (selected variables) as percentages of total operating expenditures for 27 theatres: 1965-1971

Source of expenditure	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
Salaries and fees						
Total performing artistic	22.1	22.8	22.4	21.6	20.4	21.1
Total nonperforming artistic	11.0	11.1	11.5	11.3	11.4	11.7
Total artistic/production personnel	40.6	43.0	42.6	41.7	40.3	40.7
Total nonartistic personnel	15.9	14.9	15.8	15.4	15.5	15.9
Total personnel	56.5	57.8	58.4	57.2	55.8	56.6
Employee fringe benefits	4.4	4.8	5.1	5.3	5.3	5.8
Total salaries/fees/fringe benefits	60.9	62.6	63.5	62.4	61.1	62.5
Nonsalary costs						
Total production costs	12.4	12.1	11.8	11.7	11.9	11.6
Total facility costs	5.3	5.0	5.2	5.8	6.2	6.0
Total other nonsalary costs	21.4	20.3	19.5	20.0	20.8	19.9
Total nonsalary costs	39.1	37.4	36.5	37.6	38.9	37.5
Total operating expenditures	100.0	100.0	100.0	100.0	100.0	100.0
Total expenditures in thousands of dollars	10,488	14,997	17,717	19,110	19,643	19,617

Note: Includes Actors Theatre of Louisville, Alley Theatre (Houston), American Conservatory Theatre (San Francisco), American Shakespeare Theater (Stratford, CT), Arena Stage (Washington, D.C.), Asolo State Theatre (Sarasota), Barter Theatre (Abingdon, VA), Center Stage (Baltimore), Cincinnati Playhouse in the Park, Cleveland Play House, Goodman Theatre (Chicago), Guthrie Theater (Minneapolis), Hartford Stage Company, Long Wharf Theatre (New Haven), Mark Taper Forum (Los Angeles), Meadow Brook Theatre (Rochester, MI), Milwaukee Repertory Theatre, Repertory Theater of Lincoln Center (New York City), Seattle Repertory Theatre, Stage/West (Springfield, MA), Studio Arena Theatre (Buffalo), Theatre Company of Boston, Trinity Square Repertory Company (Providence), Washington Theater Club (Washington, D.C.), and Yale Repertory Theatre (New Haven).

Source: Ford Foundation, The Finances of the Performing Arts, Volume I, New York, NY, 1975, appendix C, table 18.

Table 4-8.
Theatre Communications Group data on income and expenses for 30 theatres in Control Group I: 1976-1980

	1976	1977	1978	1979	1980
			(in thousands of dollars)		
Earned income	21,030	24,408	28,374	35,942	36,186
Support income	10,809	11,071	13,518	16,015	18,175
Total income	31,839	35,479	41,892	51,958	54,361
Total expenses	32,259	36,405	42,496	51,195	53,552
Earnings gap	11,230	11,997	14,122	15,252	17,366

Note: Includes A Contemporary Theatre, Alliance Theatre Company/Atlanta Children's Theatre, American Conservatory Theatre, American Place Theatre, Arena Stage, Arizona Theatre Company, Asolo State Theater, Center Stage, Cincinnati Playhouse in the Park, Circle in the Square, Cleveland Playhouse, Dallas Theater Center, The Guthrie Theater, Hartford Stage Company, Indiana Repertory Theatre, Long Wharf Theatre, Loretto-Hilton Repertory Theatre, Mark Taper Forum, McCarter Theatre Company, Meadow Brook Theatre, Milwaukee Repertory Theater Company, Old Globe Theatre, Philadelphia Drama Guild, Phoenix Theatre, Pittsburgh Public Theater, Seattle Repertory Theatre, South Coast Repertory, StageWest, Studio Arena Theatre, and Trinity Square Repertory Company. These theatres have annual operating budgets in excess of $500,000 and have reported consistently for all years shown.

Source: Theatre Facts 80, Theatre Communications Group, Inc., 1981, table 6, p. 23.

Table 4-9.
Theatre Communications Group data on total income and expenses for 45 nonprofit resident theatres: 1982-1986

Income and expenses	1982	1983	1984	1985	1986
			(in thousands of dollars)		
Earned income............	56,284	65,689	73,226	78,679	83,093
Total expenses...........	88,847	101,202	113,161	124,632	133,381
Earnings gap.............	-32,563	-35,513	-39,935	-45,953	-50,288
Contributed income.......	32,563	35,150	38,395	43,559	49,955
Total income.............	88,847	100,839	111,621	122,238	133,048
Surplus/deficit..........	0	-363	-1,540	-2,394	-333

Source: Robert Holley, "Theatre Facts 86," American Theatre, April 1987, p. 27. (Annual survey conducted by Theatre Communications Group, Inc.)

Methodological note: TCG survey findings include a five-year trend analysis for a consistent sample group of 45 theatres across the country, whose 1986 budgets ranged from $842,000 to $9.1 million. Together, these theatres, which are among the nation's largest and best established, accounted for more than half of all financial activity of the 201 reporting theatres.

The survey reports that, for the first time in five years, total income for the sample theatres grew faster than expenses. Operating expenses increased 7 percent over the previous year, well ahead of the 1.2 percent inflation rate. Total earnings, which include box office receipts and proceeds from other ancillary activities, increased 5.6 percent. The "earnings gap" - that portion of expenses supported philanthropically by public and private contributions rather than by earnings - was the largest in the five years studied, up 9.4 percent over previous year.

Contributions to the 45 sample theatres increased 14.7 percent during 1986, the largest annual increase in the five years, and were nearly sufficient to cover the earnings gap. Earnings had historically grown faster than either expenses or contributions until 1985. Over the past two seasons, however, contributions have grown faster than either expenses or earnings. While earnings still cover a much larger portion of the season's costs (62 percent of expenses, compared to 37 percent for contributions), the findings suggest that these theatres are becoming more successful at securing, and more dependent upon, contributed income.

Balancing operating surpluses against deficits, the 45 sample theatres have posted an aggregate operating deficit in each of the past four years. Nevertheless, the increase in contributions during 1986 has substantially improved the deficit picture over the much higher levels of the past two seasons. In 1986, the 45 sample theatres posted a collective deficit of $333,374 with 20 of the 45 theatres ending the year with a shortfall. A year earlier, the collective deficit was nearly $2.4 million, with 26 deficits reported. Twelve of the 1986 deficits, however, still exceed $100,000, and the overall situation has yet to return to the one seen five years earlier when these 45 theatres ended the season with a balanced budget. Note taken from source cited above.

Table 4-10.
Theatre Communications Group data on sources of earned income for 45 nonprofit resident theatres: 1982-1986

Source of income	1982	1983	1984	1985	1986
			(in thousands of dollars)		
Box office.................	41,862	51,086	56,725	63,057	65,529
Touring....................	2,257	2,415	2,341	2,613	3,514
Booked-in events...........	1,545	2,191	1,808	1,934	1,663
Educational programs.......	2,023	2,327	2,628	2,593	2,760
Interest and dividends.....	2,167	1,918	1,877	2,037	1,520
Endowment income...........	880	943	913	852	1,124
Royalty income.............	598	436	572	317	522
Concessions/advertising and rental.................	2,925	2,807	3,387	3,918	4,275
All other..................	2,027	1,566	2,975	1,358	2,186
Total......................	56,284	65,689	73,226	78,679	83,093

Note: See table 4-9 for methodological note.

Source: Robert Holley, "Theatre Facts 86," American Theatre, April 1987, p. 24. (Annual survey conducted by Theatre Communications Group Inc.)

Table 4-11.
Theatre Communications Group data on contributed income by source for 45 nonprofit resident theatres: 1982-1986

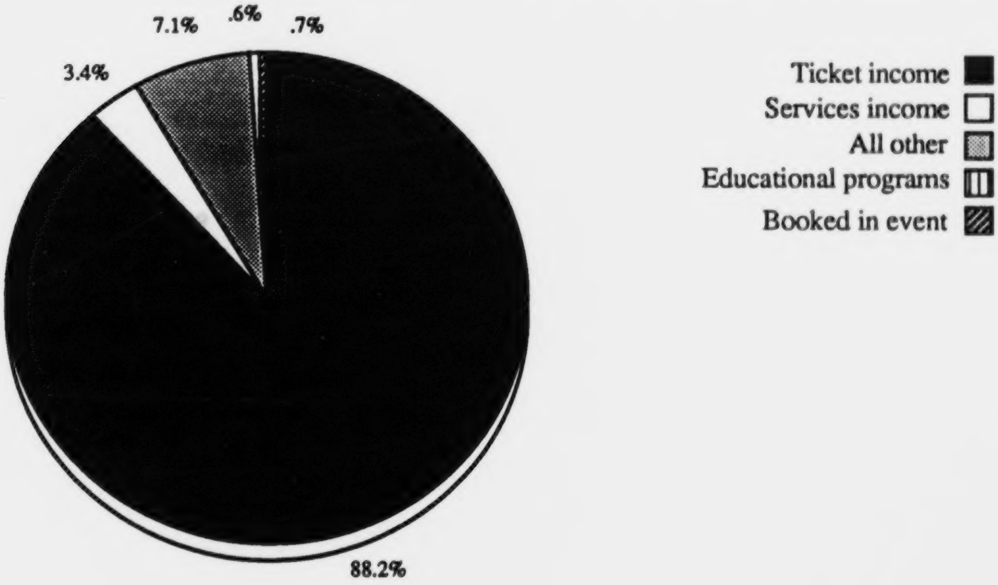
Contributed income source	1982	1983	1984	1985	1986
			(in thousands of dollars)		
Federal....................	4,307	4,324	4,733	5,123	6,174
State.......................	4,679	4,662	5,073	5,207	6,367
Local.......................	871	942	738	802	1,318
Individuals................	5,295	5,944	7,208	8,104	9,180
Foundations................	4,171	4,892	4,583	5,063	6,116
Corporations...............	5,162	5,173	6,044	6,973	8,081
United Arts Funds..........	3,400	3,690	4,137	5,406	5,694
Fundraising events/guilds..	1,465	2,283	2,530	2,913	3,399
All other..................	3,213	3,240	3,349	3,968	3,626
Total......................	32,563	35,150	38,395	43,559	49,955

Note: See table 4-9 for methodological note.

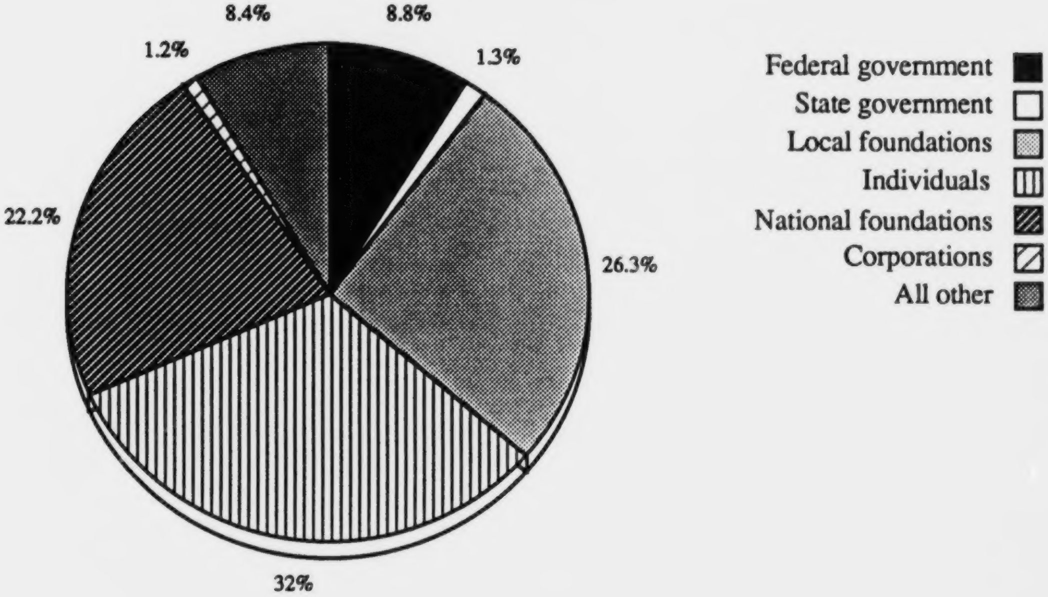
Source: Robert Holley, "Theatre Facts 86," American Theatre, April 1987, p. 26. (Annual survey conducted by Theatre Communications Group, Inc.)

Chart 4-6.
Sources of earned and contributed income of 27 nonprofit resident theatres in the Ford Foundation Study: 1965

Earned income sources



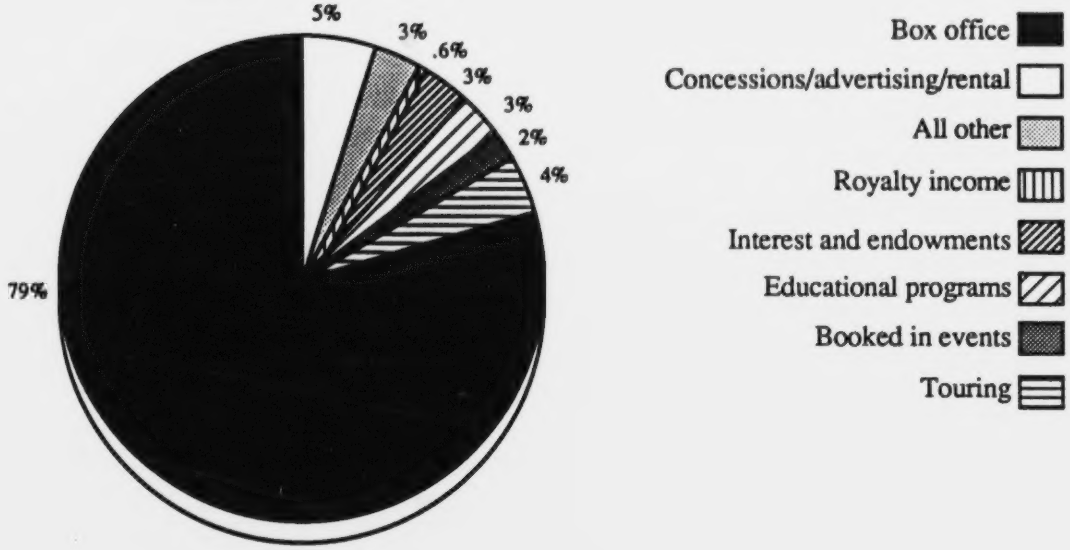
Unearned income sources



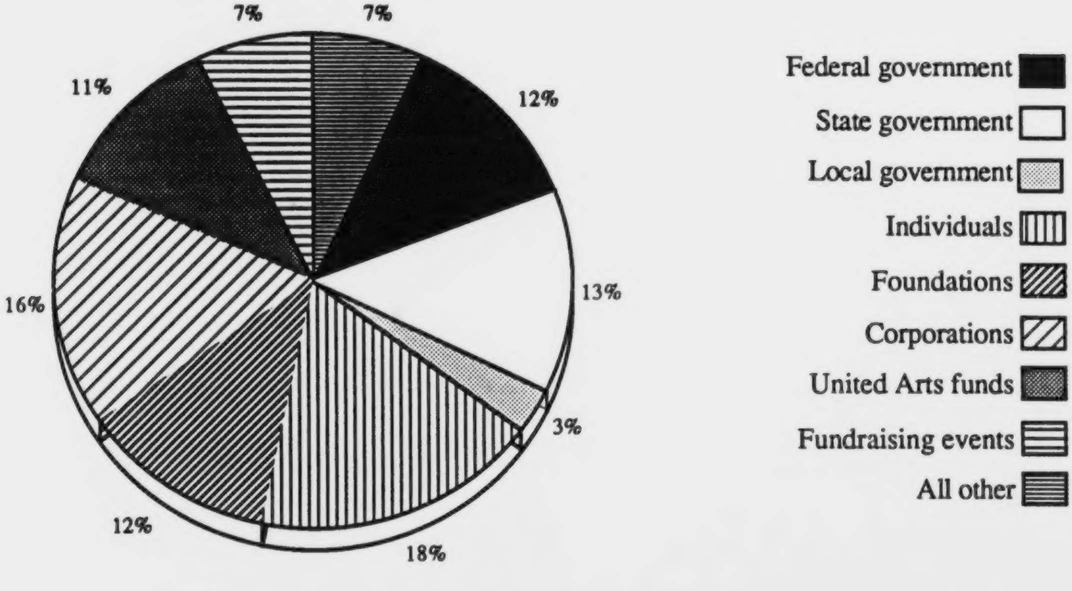
Source: Ford Foundation, The Finances of the Performing Arts, Volume I, Appendix A, table 5.

Chart 4-7.
Sources of earned and contributed income of 45 nonprofit resident theatres in the membership of the Theatre Communications Group: 1986

Earned income sources



Contributed income sources



Note: Based on a sample of 45 theatres representative of the nation's largest and better established theatres, accounting for more than half of financial activity of 201 theatres reporting to Theatre Communications Group.

Source: Theatre Communications Group, Inc.: See tables 4-10 and 4-11 for full citation.

Table 4-12.
Regional distribution of theatre facilities and companies: 1977

Region	Broadway	Road	Dinner equity	Dinner non-equity	Summer equity	Summer non-equity	Outdoor	Outdoor festivals	LORT	Black and Chicano	Small theatres	Totals
Middle Atlantic												
New Jersey	--	9	--	6	2	6	1	--	2	1	7	34
New York State (excluding New York City)	--	18	5	2	9	25	2	--	5	8	21	95
Pennsylvania	--	20	2	4	8	18	3	--	2	3	14	74
New York City	39	--	--	--	--	--	1	--	7	27	230	304
Northeast												
Connecticut	--	6	2	3	5	7	2	--	6	5	9	45
Maine	--	--	--	1	3	2	--	--	1	--	4	11
Massachusetts	--	4	3	1	6	15	4	--	1	2	17	53
New Hampshire	--	--	--	--	5	7	--	1	2	--	1	16
Rhode Island	--	2	1	--	--	2	1	--	1	--	3	10
Vermont	--	1	--	--	1	6	--	--	--	--	1	9
W. North Central												
Iowa	--	7	--	--	--	4	--	--	--	1	3	15
Kansas	--	7	--	--	--	5	--	--	--	1	2	15
Minnesota	--	6	3	--	--	7	--	1	2	1	11	31
Missouri	--	8	4	2	1	4	2	1	2	1	2	27
Nebraska	--	3	2	--	--	2	--	--	--	--	4	11
North Dakota	--	1	--	--	--	2	--	--	--	--	1	4
South Dakota	--	--	--	--	--	6	--	1	--	--	1	8
South Atlantic												
Delaware	--	1	--	--	--	1	--	--	--	--	3	5
Washington, D.C.	--	3	--	--	--	4	1	--	2	7	13	30
Florida	--	15	6	3	3	3	1	1	1	6	12	51
Georgia	--	6	1	1	--	2	1	--	1	4	10	26
Maryland	--	2	4	3	--	3	1	1	1	1	9	25
North Carolina	--	12	2	3	2	6	--	10	2	3	8	48
South Carolina	--	3	--	--	--	3	--	1	--	--	4	11
Virginia	--	7	2	9	1	4	--	3	2	--	3	31
West Virginia	--	4	--	1	--	2	--	1	--	--	2	10
E. North Central												
Illinois	--	14	3	--	8	10	--	1	3	3	51	93
Indiana	--	11	2	3	--	11	2	--	1	1	1	32
Michigan	--	9	--	--	3	10	1	--	1	3	7	34
Ohio	--	12	5	2	--	11	3	4	3	1	4	45
Wisconsin	--	13	--	--	2	4	7	2	1	1	6	36
W. South Central												
Arkansas	--	3	--	1	--	--	--	3	--	1	3	11
Louisiana	--	6	1	1	--	1	--	1	--	4	6	20
Oklahoma	--	5	1	--	--	2	--	3	--	--	5	16
Texas	--	19	6	3	--	4	2	5	3	3	11	56
Mountain												
Arizona	--	5	1	1	--	--	--	--	1	--	8	16
Colorado	--	6	1	4	1	11	--	--	--	--	4	27
Idaho	--	1	--	--	--	2	--	--	--	--	3	6
Montana	--	--	--	--	--	5	--	--	--	--	1	6
Nevada	--	--	--	--	1	--	--	--	--	--	--	1
New Mexico	--	3	2	--	--	1	--	--	--	--	9	15
Utah	--	4	2	--	--	1	--	2	--	--	2	11
Wyoming	--	--	--	--	--	2	--	--	--	--	--	2
E. South Central												
Alabama	--	5	--	1	--	1	--	--	--	1	4	12
Kentucky	--	4	1	1	--	5	--	5	1	--	4	21
Mississippi	--	2	--	--	1	--	--	--	--	1	2	6
Tennessee	--	9	--	3	--	2	--	2	1	1	7	25
Pacific												
Alaska	--	--	--	--	--	--	--	1	1	--	--	2
California	--	27	4	2	--	15	1	2	6	13	66	136
Hawaii	--	--	--	--	1	--	--	--	--	--	6	7
Oregon	--	1	--	--	--	3	--	--	--	--	4	8
Washington	--	5	1	--	--	1	--	1	3	3	10	24
Puerto Rico	--	--	--	--	--	--	--	1	--	--	--	1
Totals	39	309	67	61	63	247	30	53	65	107	620	1661
States	1	43	32		48		17	23	28	27	48	50

– No facilities in the State.

Source: National Endowment for the Arts, Research Division, Conditions and Needs of the Professional American Theatre, Washington, D.C., Report 11, May 1981, p. 16.

Table 4-13.
Attendance by theatre type: 1976-1977

	Facilities	Capacity	Productions	Performances	Attendance
		(seats)			(in millions)
Broadway	39	49,000	63	10,800	8.8
Road	309	700,000	NA	9,000	14.7
Dinner	128	45,000	1,300	32,000	11.1
Large musical arenas and hardtops	30	99,000	200	3,000	6.6
Small summer stock	310	100,000	1,200	22,000	4.9
Outdoor	40	NA	40	2,000	1.7
LORT	65	38,400	396	13,200	6.0
Nonprofit touring	NA	NA	NA	3,000	1.4
Other small budget	620	NA	NA	NA	8.6
Total	**1,541**	**1,031,400**	**3,199**	**95,000**	**63.8**
Community	2,500	NA	7,500	45,000	6.7
College	2,500	NA	7,500	30,000	9.0
High school	30,000	NA	30,000	150,000	45.0
Total	**35,000**	**NA**	**45,000**	**225,000**	**60.7**

NA - Not applicable.

Source: National Endowment for the Arts, Research Division, Conditions and Needs of the Professional American Theatre, Washington, D.C., May 1981, Report 11, p. 22.

Table 4-14.
Census of Service Industries data on aggregate financial measures of nonprofit (tax-exempt) theatre organizations: 1982 (continued on next page)

	Theatre organizations (715)		Selected theatre fields: Resident (LORT) (74)		Stock (37)		Off-Broadway (21)		Off-Off-Broadway (37)		Children's (71)		Community (184)	
	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent
Total revenues..........................	$370,059,000	100	$95,172,000	100	$25,108,000	100	$9,711,000	100	$5,935,000	100	$11,582,000	100	$25,805,000	100
Admission receipts....................	228,640,000	62	48,924,000	51	19,070,000	76	4,353,000	45	1,780,000	30	3,605,000	31	12,554,000	49
Contract fees for performances........	14,414,000	4	2,229,000	2	(b)	(b)	105,000	1	210,000	4	1,628,000	14	656,000	3
Sale of merchandise...................	6,453,000	2	1,683,000	2	1,222,000	5	109,000	1	22,000	(a)	35,000	(a)	484,000	2
Services to performing arts industry..	2,468,000	(a)	223,000	(a)	122,000	(a)	(b)	(b)	139,000	2	120,000	1	208,000	1
Other patron, contract fees...........	22,241,000	6	4,966,000	5	457,000	2	90,000	1	149,000	3	810,000	7	1,627,000	6
Royalties, residual fees, subsidiary rights..............................	1,048,000	(a)	195,000	(a)	0	0	(b)	(b)	21,000	(a)	0	0	(b)	(b)
Government contributions and grants														
National Endowment for the Arts.....	8,741,000	2	3,782,000	4	71,000	(a)	274,000	3	544,000	9	288,000	2	93,000	(a)
All other government sources........	16,230,000	4	3,946,000	4	510,000	2	652,000	7	731,000	12	692,000	6	951,000	4
Private contributions and grants														
Individuals.........................	20,589,000	6	7,726,000	8	797,000	3	576,000	6	601,000	10	555,000	5	1,294,000	5
Foundations.........................	13,524,000	4	4,473,000	5	369,000	1	712,000	7	573,000	10	360,000	3	572,000	2
Business and industry...............	14,224,000	4	5,745,000	6	289,000	1	943,000	10	447,000	8	586,000	5	759,000	3
All other non-government sources....	3,111,000	1	1,852,000	2	(b)	(b)	(b)	(b)	0	0	194,000	2	(b)	(b)
Other revenues........................	18,376,000	5	3,904,000	4	1,449,000	6	324,000	3	103,000	2	956,000	8	1,690,000	7
Total expenses..........................	357,106,000	100	95,863,000	100	23,953,000	100	10,118,000	100	6,395,000	100	10,974,000	100	25,727,000	100
Percent of revenues/expenses............	103		99		105		96		93		106		100	
Percent of contributions and grants/ expenses	21		23		(b)		(b)		45		24		(b)	
Percent of revenues of organizations reporting detail of sources/total revenues............................	100 (expanded)		94		98		85		90		85		82	

Note: See tables 4-38, 4-67, and 4-68 for related Census of Service Industries data for dance and classical music organizations. The methodological and observational notes also apply to these tables.

(a) Less than 0.5 percent.

(b) Data have been withheld to avoid disclosure for individual organizations.
These data are included in the column total for the Total Revenues.

Source: National Endowment for the Arts, Research Division, "Aggregate Financial Measures of Nonprofit Theatre, Dance, and Classical Music Organizations in 1982", Washington, D.C., Note 26, August 1987, table 1. (Data are from Census of Service Industries.)

Table 4-14.
Census of Service Industries data on aggregate financial measures of nonprofit (tax-exempt) theatre organizations: 1982 (continued from previous page)

Methodological note: The source of data presented in these tables is the Census of Service Industries conducted by the Bureau of the Census every five years. The last Census used 1982, a year of deep recession, as its reference year. Thus the aggregate financial conditions of nonprofit performing arts organizations described in this note are from a period of adverse economic conditions.

The universe of organizations receiving questionnaires in the five-year Census of Service Industries is obtained from two sources. One source is filers of FICA reports (social security retirement deposits); the other is filers of income tax forms (IRS Form 990 for nonprofit organizations). Nonprofit performing arts organizations which do not submit either an FICA report or an IRS 990 Form are not likely to be included in the Census. Furthermore, many performing arts organizations operate as subsidiaries of organizations such as state or local government; colleges or universities; museums; and many other kinds of large organizations. In such cases, the larger organization is the one that may receive the Census questionnaire and its response will be classified in terms of its primary activity, usually not the performing arts. For such reasons, the counts of numbers of organizations and their revenues presented in this note understate the levels of activity in 1982.

The summary columns for the total organizations present figures which have been expanded by the Bureau of the Census to compensate for lack of full details about sources of revenues in the reports of some organizations. On the other hand, information for the selected fields show the actual reported data for sources of revenue. Because of the incomplete detail, the revenue sources shown for the selected fields do not sum to the full total of reported revenues. The extent of incomplete detail is shown for each field as the last figure in the table column. Generally, the completeness of reporting was very high for the detailed sources of revenue. The greatest gap came from opera companies which only reported 66 percent of their total revenues in their responses about detail of sources. On the expense side, only the total is available for the performing arts organizations since no questions were asked about detailed expenses in the 1982 Census.

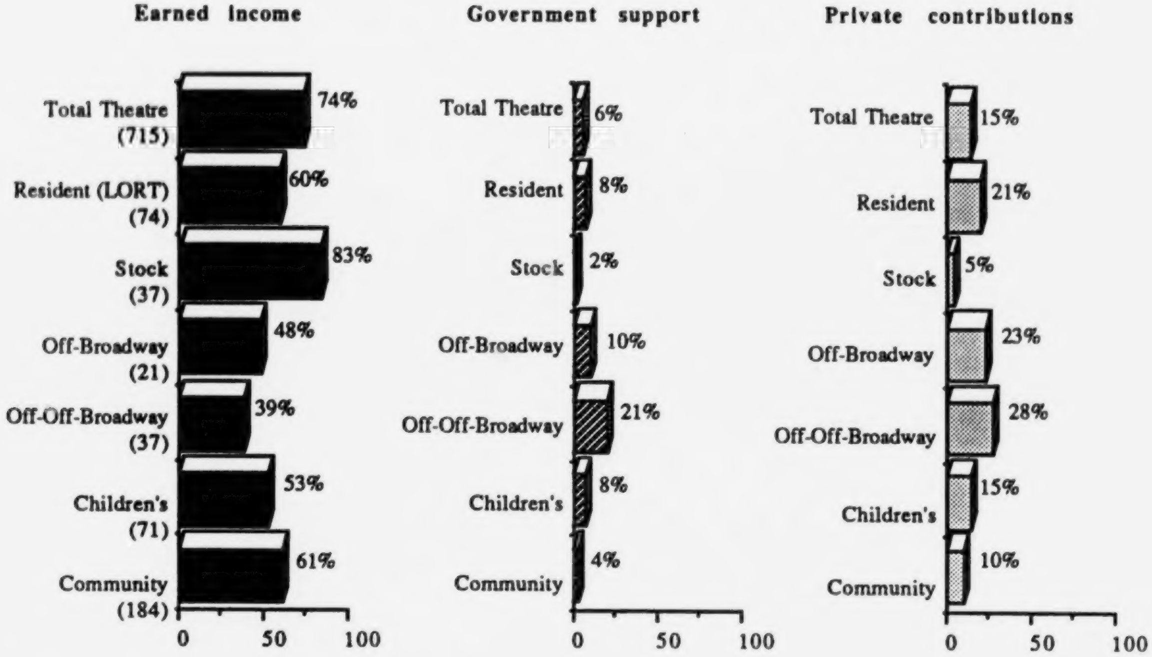
When comparing the revenues from contributions and grants shown in this note with data available from funders, the reader should remember that contributions and grants may not be posted as revenues by the receiving organization in the same year that they are recorded by the giver. The differences are caused by several factors. First, the year in which a gift or grant is recorded by a supporter may not be the same fiscal year the organization uses in reporting receipts to the Census. Second, organizations often draw down (expend) a contribution or grant over several years. For example, a grant awarded (obligated) by the National Endowment for the Arts in Fiscal Year 1982 may not be drawn down as income by the receiving organization until a year or more later.

Observational note: According to these data, the 1932 experience in obtaining sufficient revenues to meet expenses varied widely. The revenue/expense ratio (percentage of expenses covered by revenues) for 423 classical music organizations averaged 96 percent; there was a balance between revenues and expenses for 159 dance organizations; and a three percent surplus, on the average, was realized by 715 theatre organizations. The variation for selected nonprofit theatre fields was: resident theatres (LORT)--99 percent; stock theatres--105 percent; Off-Broadway theatres--96 percent; Off-Off-Broadway theatres--93 percent; children's theatres--106 percent; and community theatres--100 percent. For ballet companies the revenue/expense ratio was 97 percent, and for modern dance companies it was 92 percent. In the classical music fields, symphony orchestras obtained 99 percent of expenses; opera companies obtained 86 percent; and chamber music groups' ratio was a balanced 100 percent.

Government and private sector contributions and grants to assist nonprofit performing arts organizations in their revenue/expense balance varied substantially. For all 715 theatres, contributions and grants represented 21 percent of expenses. For selected theatre fields, however, the corresponding figure was 23 percent for resident theatres (LORT); 45 percent for Off-Off-Broadway theatres; and 24 percent for the children's theatres. For 159 dance organizations, the average share of contributions and grants in meeting expenses was 36 percent, nearly identifical to the 37 percent for ballet companies. For all 423 classical music organizations, the share of contributions and grants in meeting expenses was 38 percent, varying from 33 percent for symphony orchestras, to 26 percent for opera companies, and to 42 percent for chamber music groups. For opera companies which obtained revenues that, on average, met only 86 percent of their expenses, the contributions and grants received fell far short of balancing the revenue/expense ratio.

The sources of revenues also varied substantially for the different performing arts fields reviewed in this note. For instance, stock theatres, on the average, obtain 76 percent of revenues from admission receipts, while modern dance companies received only 13 percent of their revenues from admission receipts but 31 percent from contract fees for performances. The three data tables accompanying this note show many differences between fields in the revenue source lines. There are also similarities in patterns. For example, the range of support from the National Endowment for the Arts varies from 2 percent to 9 percent, but all other government sources are generally equal to or greater than the Endowment's share and, ranging from 2 to 12 percent. For most fields, the largest share of private contributions and grants came from individuals. The proportion of support from individuals ranges as high as 17 percent for chamber music groups to as low as 2 percent for modern dance. Notes taken from source cited above.

Chart 4-8.
Sources of income for nonprofit theatres by type of theatre: 1982



Note: In addition to sources referenced here, theatres reported from 3 to 8 percent of their income from sources other than earned, government or private contributions.
Source: Census of Service Industries; See table 4-14 for full citation.

Table 4-15.
Census of Population data on State distributions of actors/directors: 1970 and 1980

State	1970 Rank	Number of actors/ directors	Concen- tration ratio*	1980 Rank	Number of actors/ directors	Concen- tration ratio*
California.............	1	8,966	2.23	1	20,751	2.83
New York...............	2	7,800	2.09	2	15,180	2.95
Texas..................	4	1,569	.73	3	2,445	.58
Illinois...............	3	1,804	.78	4	2,271	.65
Florida................	8	1,158	.91	5	2,103	.78
New Jersey.............	5	1,448	.97	6	1,785	.79
Pennsylvania...........	6	1,327	.56	7	1,461	.42
Massachusetts..........	9	1,012	.84	8	1,377	.76
Virginia...............	12	658	.74	9	1,300	.82
Ohio...................	7	1,262	.59	10	1,275	.40
Michigan...............	10	991	.57	11	1,217	.45
Maryland...............	11	871	1.09	12	1,024	.77
Washington.............	18	546	.81	13	933	.75
Georgia................	14	608	.67	14	889	.56
Connecticut............	13	632	.97	15	832	.83
Minnesota..............	16	567	.74	16	779	.61
North Carolina.........	19	552	.53	17	712	.40
Missouri...............	15	590	.64	18	695	.48
Colorado...............	23	404	.93	19	688	.75
Indiana................	17	549	.52	20	645	.39
Wisconsin..............	20	494	.55	21	640	.44
Arizona................	30	332	1.03	22	609	.80
Tennessee..............	21	487	.63	23	548	.41
Oregon.................	24	382	.91	24	529	.66
Iowa...................	26	374	.66	25	495	.56
Louisiana..............	22	445	.73	26	488	.44
Kentucky...............	29	334	.58	27	409	.42
Kansas.................	28	336	.75	28	367	.51
Oklahoma...............	25	378	.78	29	350	.41
South Carolina.........	31	253	.51	30	340	.38
Nevada.................	36	176	1.68	31	301	1.10
Alabama................	27	372	.59	32	290	.28
Nebraska...............	32	242	.81	33	281	.59
Utah...................	39	160	.80	34	261	.65
Hawaii.................	38	162	1.09	35	258	.92
New Mexico.............	37	171	1.00	36	255	.72
Arkansas...............	33	214	.62	37	238	.39
Mississippi............	34	195	.51	38	208	.32
Rhode Island...........	40	133	.68	39	197	.67
West Virginia..........	35	185	.64	40	189	.39
South Dakota...........	45	92	.73	41	165	.82
Montana................	44	103	.79	42	162	.70
Idaho..................	42	111	.81	43	159	.59
Alaska.................	50	41	.83	44	149	1.27
Maine..................	41	111	.58	45	148	.46
North Dakota...........	46	81	.75	46	113	.61
Vermont................	47	69	.78	47	94	.60
Delaware...............	49	49	.44	48	85	.47
New Hampshire..........	43	105	.68	49	50	.17
Wyoming................	48	68	1.04	50	42	.29

Note: Census figures for total numbers of actors/directors 40,201 for 1970 and for 1980 were 67,180. States are in order of rank of number of actors/directors in 1980.

*Concentration ratio: Proportion of actors/directors in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, figure II, p. 15. (Data are from U.S. Bureau of the Census, Census of Population.)

Table 4-16.
Total work weeks of working membership of Actors Equity: 1975-1986

	1975-76	1984-85	1985-86
		(work weeks) (a)	
Production:			
Broadway	28,280	25,782	23,409
California	3,925	5,933	3,667
Chicago	49	148	0
Road	18,464	18,804	21,822
Special production	4,343	4,303	4,925
LORT (League of Resident Theatres)	35,657	53,529	56,750
U/RTA (University)	0	831	900
Stock	25,231	13,452	12,079
Dinner theatre	25,985	20,510	19,675
Cabaret	2,439	5,705	6,075
Off-Broadway	4,509	11,342	10,783
Mini	0	2,339	2,489
LOA (Letter of Agreement)	0	19,779	13,748
SPTC (Small Professional Theatre Contract)	(b)	(b)	8,697
Industrial	1,264	2,913	2,650
TYA (Theatre for Young Audiences)	8,576	11,891	10,833
Guest artist	1,799	3,920	3,823
Actor/teacher	609	764	390
Workshop	NA	1,398	644
Special agreement	NA	NA	1,458
CAT (Chicago Area Theatres)	478	3,183	4,707
HAT (Hollywood Area Theatres)	767	679	0
BAT (Bay Area Theatres)	1,383	0	0
Extras	0	214	0
Grand total	163,758	207,419	209,524

NA - Not available.

Note: Calculated on a seasonal basis (June 1 to May 31).

(a) A work week is defined by Actors Equity as "one member employed under contract for one week."

(b) In previous years, Small Professional Theatre Contract (SPTC) work weeks were incorporated under LOA.

Source: Guy Pace, "Equity Employment: A Recent Update," in Equity News, Actors Equity, Vol. 72, New York, NY, No. 2, February 1987, p. 3.

Methodological note: Tables 4-16 through 4-20 present data compiled by Tom Viola, an Equity member working on special administration projects, from a variety of computerized and manual records including the Equity membership file, the contracts file, and the Equity-League Pension and Health Funds. Work weeks are prepared manually by each Equity office and summarized by the National Office Contracts Department under the supervision of Glenn Fitzsimmons.

Observational note: The author concludes: "Total employment for the last two years has essentially reached a plateau..the Production Contract continues its extraordinary downturn from the 1981-82 high point of 84,496 work weeks. League of Resident Theatres (LORT) work weeks continue to overtake those of the Production Contract and, most notably, developmental theatre and small professional theatre contracts combined now rank in third place.

Total earnings are at an all-time high - $128,019,277 - although more actors are, in fact, earning lower salaries. Overall, the 1985-86 employment picture was made up of good and bad news. On the downside, work weeks declined under the Production Contract by over 1,000. On the bright side, however, employment in all other contract areas combined increased by over 2,000 work weeks.

The big employment winner in the 1985-86 season was LORT, with an increase of over 3,000 work weeks from 1984-85. Unfortunately, most other contract categories continued to lose work weeks within this same period, notably Stock and Dinner Theatre.

To end on a happy note, compare the 1985-86 work week "grand total" with that of 1975-76. There is an increase of 45,766 work weeks over the past ten years, principally from LORT, Off-Broadway, and Letter of Agreement contracts." Note taken from source cited above.

Table 4-17.
Percentage of working membership of Actors Equity employed under the major contract categories: 1975-1986

Contract categories	1975-76	1984-85	1985-86
		(percent)	
Broadway	17.6	12.4	11.2
Road	11.5	12.0	10.4
Production contract sub-total*	29.1*	24.4*	21.6*
LORT	22.2	25.8	27.1
Dinner theatre	16.1	9.9	9.4
Stock	15.7	6.5	5.8
Percent of total employment	83.1	66.6	63.9

Note: Calculated on a seasonal basis, June 1 to May 31.

*These figures do not include work weeks accumulated under Special Production Contract.

Source: Guy Pace, "Equity Employment: A Recent Update," in Equity News, Vol. 72, No. 2, February 1987, p. 3.

Table 4-18.
Totals of average weeks employment of working members of Actors Equity, selected years: 1975-1986

Category	1975-76	1984-85	1985-86
Principals	2,310	2,761	2,768
Chorus	365	692	700
Stage managers	404	552	560
Weekly total	3,079	4,005	4,028

Note: Calculated on a seasonal basis, June 1 to May 31.

Source: Guy Pace, "Equity Employment: A Recent Update," in Equity News, Vol. 72, No. 2., February 1987, p. 3.

Observational note: The author concludes: "...Average weekly employment stayed basically the same or increased slightly from the 1984-85 to the 1985-86 season with an overall marked jump from the figures recorded 10 years ago. The most impressive gain was made by Chorus members whose average weekly employment nearly doubled from a decade ago." Note taken from source cited above.

Table 4-19.
Distribution of total annual earnings of working members of Actors Equity, selected years: 1978-1985

Total earnings	1985		1984		1978	
	Number	Percent	Number	Percent	Number	Percent
Up to $2,500.................	4,301	33	4,243	33	5,106	42
$ 2,500 - 5,000............	2,632	20	2,841	22	2,474	21
$ 5,000 - 7,500............	1,540	12	1,559	12	1,374	11
$ 7,500 - 10,000............	996	8	1,053	8	852	6.5
$10,000 - 15,000............	1,174	9	1,212	9	937	8
$15,000 - 20,000............	698	5	571	4	465	4
$20,000 - 25,000............	386	3	330	3	319	3
$25,000 - 35,000............	480	4	389	3	304	3
$35,000 - 50,000............	394	3	390	3	124	1
$50,000 - 100,000............	328	2.5	318	2.5	64	.5
$100,000......................	60	.5	66	.5	NA	NA
Total members working........	12,989		12,972		12,019	
Median earnings..............	$4,500		$4,396		$3,235	
Total annual earnings........	$128,019,277		$126,652,733		$75,863,356	

NA - Not available.

Note: Calculated on a calendar year basis. See table 4-16 for methodological note.

Source: Guy Pace, "Equity Employment: A Recent Update," in Equity News, Vol. 72, No. 2., February 1987, p. 3.

Table 4-20.
Proportion of Actors Equity members working, selected years: 1976-1986

	1976	1983	1984	1985	1986
Paid-up members	17,296	30,818	32,528	34,133	35,713
Number working	10,810	13,471	12,972	12,989	NA
Percent working	63	44	40	38	NA
Percent change from previous year	-0.7	-3	-4*	-2	NA

NA - Not available.

Note: Calculated on a calendar year basis. See table 4-16 for methodological note.

*From 47 percent working in 1982.

Source: Guy Pace, "Equity Employment: A Recent Update," in Equity News, Vol. 72, No. 2, February 1987, p. 4.

Observational note: The author concludes: "Membership working statistics are based on a calendar year, January 1st through December 31st. This chart is relatively self-explanatory. It should be noted, however, that although the "percentage working" figure has decreased every year through 1985, it is more accurately due to an increase in paid-up membership than an actual decrease in the number of members working." Note taken from source cited above.

Table 4-21.
Institute of Outdoor Drama, selected data: 1986

	Totals	Number reporting
Total attendance	1,435,373	45
Total number of performances	1,989	45
Total number of seats	148,140	48
Total number of weeks of employment	421	34
Total number of paid performers	1,344	33
Total weekly cast payroll	$183,524	26

Note: Data were presented for each individual outdoor production. The aggregates presented above were calculated by Westat. The 1987 Outdoor Drama list provided by the Institute identifies a total of 86 separate outdoor theatre productions. These include: Billy the Kid, Black Hills Passion Play, Blue Jacket, Cross and Sword, Discoveryland's Oklahoma!, The Great American People Show, Horn in the West, Legend of Daniel Boone, The Liberty Cart, The Lone Star, The Lost Colony, Mark Twain, Reflections of Mark Twain, The Shepherd of the Hills, Smoky Mountain Passion Play and Damascus Road, The Stephen Foster Story, Stonewall Country, Strike at the Wind, Sword of Peace, Tecumseh!, Texas, Theatre West Virginia, The Trail of Tears, Trumpet in the Land, Unto These Hills, Viking!, Viva El Paso!, Young Abe Lincoln, Arkansaw Traveller Folk and Dinner Theatre, Blackbeard: Knight of the Black Flag, Crystal Coast Passion Play, First for Freedom, The Great Passion Play, The Lost Silver Mine, McNeill's Rangers, Ramona, Song of Norway, Trail of the Lonesome Pine, The Aracoma Story, Bald Knob Mountain Passion Play, City of Joseph, Cry of the Wild Ram, From This Day Forward, The Great Big Doorstep, Listen and Remember, The Living Word, The Long Way Home, The Louisiana Passion Play, Micajah, The Old Homestead, Pricketts Fort: An American Frontier Musical, VORSPIEL der Neuen Welt, American Players Theatre, Berkeley Shakespeare Festival, Camden Shakespeare Festival, Colorado Shakespeare Festival, Florida Shakespeare Festival, Grove Shakespeare Festival, Hilo Community Players, Houston Shakespeare Festival, Idaho Shakespeare Festival, Montford Park Players, New York Shakespeare Festival, Old Globe Theatre, Oregon Shakespeare Festival, San Francisco Shakespeare Festival, Shakespeare and Company, Shakespeare in Central Park, Shakespeare In The Park, Utah Shakespearean Festival, Anasazi, The Ancient One, Champoeg Historical Pageant, The Cross and The Arrow, Hill Cumorah Pageant, The Mormon Miracle Pageant, New York Renaissance Festival, The Pennsylvania Renaissance Faire, The Pleasure Faire of the Renaissance, Cain Park Theatre, Iroquois Amphitheatre Association, Jenny Wiley Drama Association, Mountain Play Association, Pioneer Playhouse, Porthouse Theatre Festival, San Diego Civic Light Opera Association, Starlight Theatre.

Source: Figures were compiled from various reports of the Institute of Outdoor Drama, University of North Carolina, Chapel Hill, NC, October 1986.

Table 4-22.
Central Opera Service Annual U.S. survey statistics, selected years: 1964-1987

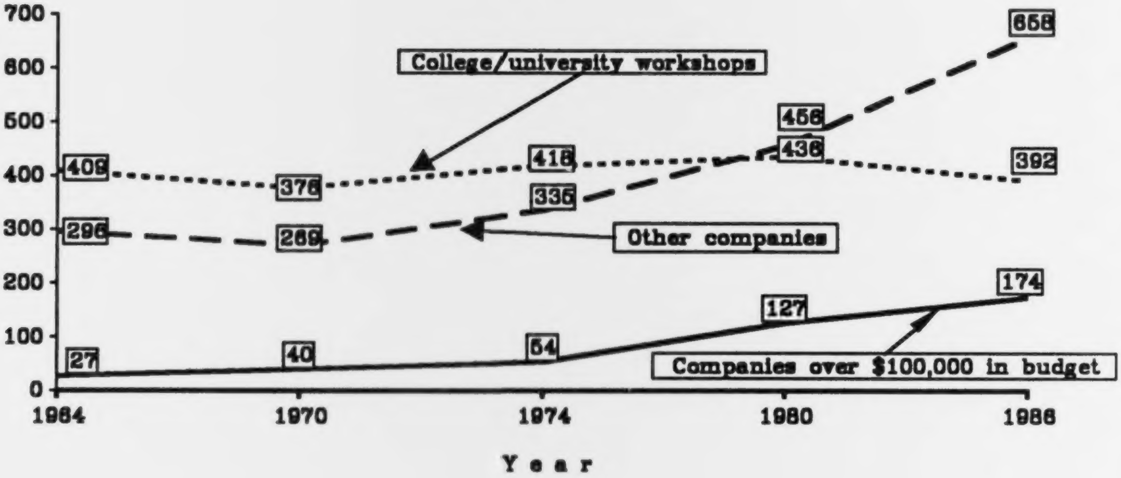
	Opera/musical theatre companies and workshops								
	1964-65	1970-71	1974-75	1980-81	1982-83	1983-84	1984-85	1985-86	1986-87
Performing groups									
Companies: over $100,000 budget	27	40	54	127	144	154	168	170	174
Companies: other	296	269	335	456	488	491	576	602	658
College/university workshops	409	376	418	436	399	406	379	404	392
Total	732	685	807	1,019	1,031	1,051	1,123	1,176	1,224
Number of performances									
Standard repertoire	2,643	3,332	4,097	5,475	5,909	5,884	6,502	6,324	6,049
Contemporary foreign repertoire	1,533	504	677	555	596	621	603	564	652
Contemporary American repertoire	NA	1,410	1,654	3,653	4,188	3,916	3,537	4,192	5,093
Subtotal	4,176	5,426	6,428	9,683	10,693	10,421	10,642	11,080	11,794
Musicals, exclusive of commercial theatres	NA	NA	NA	2,251	2,749	2,787	4,983	6,993	7,759
Total	NA	NA	NA	11,934	13,442	13,208	15,625	18,073	19,553
Number of operas performed									
Standard	167	158	209	263	278	254	261	282	234
Contemporary foreign	164	67	71	62	64	61	53	64	57
Contemporary American	NA	99	107	234	248	261	264	314	331
Subtotal	331	324	387	559	590	576	578	660	622
Musicals	NA	NA	NA	118	120	129	242	301	278
Total*	NA	NA	NA	677	710	705	820	961	900
World premieres	NA	35	16	88	96	101	121	116	129
Premiere readings (not included in World premieres)	NA	NA	NA	27	16	27	39	58	53
American premieres	NA	11	11	25	28	24	24	31	23
Attendance (in millions)	NA	6.0	8.0	11.1	12.7	13.04	14.1	14.4	16.4
Expenses (in millions)									
Companies: over $100,000 budget	NA	41.2	NA	161.6	212.4	236.7	256.5	270.3	321.1
Companies: $25,000-99,999 budgets	NA	NA	NA	4.9	4.9	4.7	4.9	5.0	4.8
All others	NA	NA	NA	42.4	41.6	38.4	43.2	46.1	48.7
Total	NA	NA	NA	208.9	258.9	279.8	304.6	321.4	374.6

NA - Not available.

*An annual listing of the complete U.S. Repertory is available from Central Opera Service. It is arranged by standard, contemporary, and musical works, showing the number of performances. World premieres, readings and American premieres are especially indicated.

Source: Data provided by Maria F. Rich, Executive Director, Central Opera Service, New York, NY, 1987.

Chart 4-9.
Opera companies and workshops included in Central Opera Service Annual Survey: 1964-1986



Note: The total number of performing groups was 732 in 1964, and 1,224 in 1986.
Source: Central Opera Service Annual U.S. Survey; See table 4-22 for full citation.

Table 4-23.
Central Opera Service Annual U.S. survey statistics by number of companies and performances: 1985-1987

Detail of performing group companies with:	Number of companies		Number of performances	
	1985-86	1986-87	1985-86	1986-87
Budget over $1 million	39	50	NA	NA
Budget over $500,000	36	38	NA	NA
Budget over $200,000	62	50	NA	NA
Budget over $100,000	33	36	NA	NA
Subtotal	170	174	5,221	5,318
Budget over $50,000	48	48	NA	NA
Budget over $25,000	45	46	NA	NA
Subtotal	93	94	1,255	1,383
Orchestra/festival/chorus	96	113	NA	NA
Small companies/avocational/clubs	186	209	NA	NA
Non-profit theatres	227	242	NA	NA
Subtotal	509	564	8,755	9,979
Total companies	772	832	NA	NA
College/university workshops	404	392	2,842	2,873
Total producing organizations and performances	1,176	1,224	18,073	19,553
Miscellaneous				
Light repertoire of opera companies, workshops, and nonprofit theatres included above (number of productions)				
Gilbert and Sullivan (13)			862	872
Classical operettas (28)			847	787
Musicals (278)			6,993	7,759
			8,702	9,418
In addition to regular season:				
Companies: community/educational service programs	153	170	5,669	6,113
Academia: community/educational programs	52	49	224	238
Academia: scene programs	102	101	258	267
Academic - joint programs with companies	86	84	NA	NA
Academic - Opera/musical theatre degree programs	57	57	NA	NA

NA - Not available.

Source: Data provided by Maria F. Rich, Executive Director, Central Opera Service, New York, NY, 1987.

Table 4-24.
Ford Foundation data on income by source (selected variables) as percentages of total income including corpus transfers for 31 opera companies: 1965-1971

Source of income	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
Earned income						
Total ticket income	46.8	42.3	42.4	41.7	37.3	40.5
Total nonticket performance income	5.8	6.7	7.3	6.6	6.9	5.6
Total nonperformance earned income	4.3	4.6	5.4	4.5	4.4	3.8
Total earned income	56.9	53.7	55.1	52.9	48.5	49.8
Unearned income						
Individual contributions	15.5	15.8	15.0	18.4	19.8	16.0
Business contributions	2.7	3.9	3.2	2.8	3.1	3.6
Combined/United Arts Fund contributions	5.7	7.3	6.0	6.7	7.1	6.8
Local foundation contributions	2.7	2.4	3.6	4.0	5.2	5.3
Other local contributions	7.1	5.0	5.2	5.1	4.5	4.4
Federal government grants	0	2.3	3.3	3.7	2.5	5.2
State government grants	0	.4	.3	.8	.7	1.1
Local government grants	1.7	2.0	2.0	2.0	4.3	2.4
National foundation grants	7.6	7.2	6.0	3.7	4.1	4.4
Corpus earnings used for operations	0	.1	0	0	.1	0
Total unearned income	43.1	46.3	44.7	47.1	51.3	49.2
Total income and corpus						
Total operating income	100.0	100.0	99.8	100.0	99.9	99.0
Corpus principal transferred to operations	0	0	.2	0	.1	1.0
Total income including corpus transfers	100.0	100.0	100.0	100.0	100.0	100.0
Total income in thousands of dollars	27,257	34,518	33,327	34,401	32,732	39,823

Note: Includes Baltimore Opera Company, Central City Opera House Association (Denver), Chautauqua Opera Association (Chautauqua, NY), Cincinnati Summer Opera Association, Connecticut Opera Association (Hartford), Dallas Civic Opera Company, Florentine Opera Company (Milwaukee), Fort Worth Civic Opera Association, Goldovsky Opera Institute (New York City), Houston Grand Opera Association, Kansas City Lyric Theater, Kentucky Opera Association (Louisville), Lake George Opera Festival (Glens Falls, NY), Lyric Opera of Chicago, Metropolitan Opera Association (New York City), Minnesota Opera Company (Minneapolis), New Orleans Opera House Association, New York City Opera, Opera Company of Boston, Opera Guild of Greater Miami, Opera Society of Washington (Washington, D.C.), Philadelphia Grand Opera Company, Philadelphia Lyric Opera Company, Pittsburgh Opera, San Diego Opera, San Francisco Opera Association, Santa Fe Opera, Seattle Opera Association, Spring Opera (San Francisco), Saint Paul Civic Opera Association, and Western Opera Theater (San Francisco).

Source: Ford Foundation, The Finances of the Performing Arts, Volume I, New York, NY, 1975, appendix C, table 23.

Table 4-25.
Ford Foundation data on expenditures by category (selected variables) as percentages of total operating expenditures for 31 opera companies: 1965-1971

Source of expenditure	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
Salaries and fees						
Total performing artistic	36.9	34.6	35.8	36.3	34.5	34.9
Total nonperforming artistic	9.4	8.7	8.2	8.9	10.1	9.6
Total artistic/production personnel	54.6	51.5	52.4	54.5	53.3	53.0
Total nonartistic personnel	9.0	10.1	9.6	9.4	10.3	11.0
Total personnel	63.6	61.7	62.0	63.9	63.6	64.0
Employee fringe benefits	1.8	1.9	2.4	2.3	2.2	2.3
Total salaries/fees/fringe benefits	65.5	63.6	64.4	66.2	65.7	66.4
Nonsalary costs						
Total production costs	15.5	14.3	14.0	14.2	13.1	13.1
Total facility costs	4.8	4.9	5.0	5.3	5.2	6.1
Total other nonsalary costs	14.2	17.2	16.6	14.3	16.0	14.4
Total nonsalary costs	34.5	36.4	35.6	33.8	34.3	33.6
Total operating expenditures	100.0	100.0	100.0	100.0	100.0	100.0
Total expenditures in thousands of dollars	27,863	34,550	33,298	34,601	33,817	38,743

Note: Includes Baltimore Opera Company, Central City Opera House Association (Denver), Chautauqua Opera Association (Chautauqua, NY), Cincinnati Summer Opera Association, Connecticut Opera Association (Hartford), Dallas Civic Opera Company, Florentine Opera Company (Milwaukee), Fort Worth Civic Opera Association, Goldovsky Opera Institute (New York City), Houston Grand Opera Association, Kansas City Lyric Theater, Kentucky Opera Association (Louisville), Lake George Opera Festival (Glens Falls, NY), Lyric Opera of Chicago, Metropolitan Opera Association (New York City), Minnesota Opera Company (Minneapolis), New Orleans Opera House Association, New York City Opera, Opera Company of Boston, Opera Guild of Greater Miami, Opera Society of Washington (Washington, D.C.), Philadelphia Grand Opera Company, Philadelphia Lyric Opera Company, Pittsburgh Opera, San Diego Opera, San Francisco Opera Association, Santa Fe Opera, Seattle Opera Association, Spring Opera (San Francisco), Saint Paul Civic Opera Association, and Western Opera Theater (San Francisco).

Source: Ford Foundation, The Finances of the Performing Arts, Volume I, New York, NY, 1975, appendix C, table 27.

Table 4-26.
Informatics data on income and expenses for 21 opera companies: 1970-1979

	Earned income	Support income	Total income	Total expenses	Earnings gap
			(in millions of dollars)		
1970	18.06	9.94	28.00	29.41	11.35
1971	24.74	11.02	35.76	34.95	10.21
1972	27.31	13.43	40.74	40.73	13.42
1973	28.64	13.50	42.14	45.41	16.77
1974	29.80	20.23	50.03	49.68	19.89
1975	33.59	20.49	54.08	55.18	21.59
1976	34.20	22.92	57.11	59.45	25.26
1977	37.48	28.72	66.20	65.54	28.06
1978	42.22	30.61	72.83	73.60	31.38
1979	49.15	35.86	85.01	84.12	34.98

Note: Includes Baltimore Opera, Cincinnati Opera Association, Dallas Civic Opera, Florentine Opera of Milwaukee, Fort Worth Opera Association, Greater Miami Opera Association, Lake George Opera Festival (Glens Falls, New York), Lyric Opera of Chicago, Metropolitan Opera Association, Minnesota Opera Company (St. Paul), New Orleans Opera Association, New York City Opera, Opera Memphis, Opera/Omaha, Pittsburgh Opera, Inc., Portland Opera, San Diego Opera Association, San Francisco Opera, Seattle Opera Association, and Western Spring Opera (San Francisco).

Source: Samuel Schwarz and Mary G. Peters, Growth of Arts and Cultural Organizations in the Decade of the 1970s, Informatics General Corporation, Rockville, MD, December 1983. Table prepared by Westat from data in tables 6-1 through 6-16, pp. 6-23 through 6-31.

Methodological note: Data were obtained from unpublished data from the Ford Foundation for the years 1970-1974 and Opera America for the remaining years. The 21 companies listed above are those for which data were available for all years in the decade.

Table 4-27.
Opera America data on sources of income for 47 opera companies: 1981-1986

Income source	1981-82	1982-83	1983-84	1984-85	1985-86
			(in millions of dollars)		
Earned income	88.6	99.3	103.2	112.0	120.2
Private support	56.8	62.0	71.5	73.2	79.9
Public support	10.8	12.2	12.7	14.0	13.3
Total	156.2	173.5	187.4	199.2	213.4
As percentage of total income			(percent)		
Earned income	57	57	55	56	56
Private support	36	36	38	37	37
Public support	7	7	7	7	7

Note: Based on a consistent Opera America sample group of 47 companies.

Source: Opera America, Profile 1987, Washington, D.C., p. 34.

Methodological note: Opera America has selected 47 American opera companies for which detailed financial data are available for five consecutive years to serve as its survey sample group. By examining the fiscal activity of an identical group, year-to-year comparisons can be made, as well as analyses of trends in the field over a five-year period. In 1985-86, the sample group ranged in budget size from $109,200 to $79,303,000. Based on present membership, the sample group represents 43 percent of the total number of American companies and 85 percent of the total industry dollars, as reported by the survey universe. The group of 47 companies in 1982-86 included: Anchorage Opera, Arizona Opera, Arkansas Opera Theatre, Baltimore Opera Company, Chicago Opera Theater, Cincinnati Opera, Cleveland Opera, Colorado Opera Festival, Connecticut Opera, The Dallas Opera, Florentine Opera of Milwaukee, Glimmerglass Opera, Greater Miami Opera, Houston Grand Opera, Kentucky Opera, Lake George Opera Festival, Lyric Opera of Chicago, Lyric Opera of Kansas City, Metropolitan Opera, Michigan Opera Theatre, The Minnesota Opera, The Mississippi Opera, Mobile Opera, Nevada Opera, New Jersey State Opera, New Orleans Opera, New York City Opera, Opera Carolina, Opera Company of Philadelphia, Opera Memphis, Opera/Omaha, Opera Theatre of Saint Louis, The Pennsylvania Opera Theater, Pittsburgh Opera, Portland Opera, San Diego Opera, San Francisco Opera, Santa Fe Opera, Seattle Opera, Shreveport Opera, Stamford State Opera, Syracuse Opera, Tri-Cities Opera, Tulsa Opera, Utah Opera, The Virginia Opera, and The Washington Opera.

Observational note: Each year, opera companies are increasingly dependent upon earned income, contributions from private sources, and special revenue-generating projects and events to meet growing expenses. Government funding from Federal, State, and local sources has remained flat at 7 percent since 1982 as a percentage of total income for this sample group. Earned income, while generally increasing through 1983, has remained at the same level, 56 percent of all income, between 1984-85 and 1985-86. Private contributions likewise have remained level at approximately 37 percent of total income. Note taken from source cited above.

Table 4-28.
Opera America data on sources of earned income for 47 opera companies: 1981-1986

Earned income source	1981-82	1982-83	1983-84	1984-85	1985-86
			(in millions of dollars)		
Performances at home	62.7	69.7	72.3	82.4	86.7
Performances away	7.5	9.0	7.3	8.0	8.3
Broadcast and recording	5.1	6.6	7.3	5.8	6.2
Investments, endowments, and bank interest	7.0	6.4	6.0	7.0	8.7
Other	6.3	7.6	10.3	8.8	10.3
Total	88.6	99.3	103.2	112.0	120.2
As percentage of total income			(percent)		
Performances at home	40	40	39	41	41
Performances away	5	5	4	4	4
Broadcast and recording	3	4	4	3	3
Investments, endowments, and bank interest	4	4	3	4	4
Other	5	4	5	4	4
Total	57	57	55	56	56

Note: Based on a consistent Opera America sample group of 47 companies. See table 4-27 for note.

Source: Opera America, Profile 1987, Washington, D.C., p. 35.

Observational note: Earned income increased 7 percent from $112 million in 1985 to $120.2 million in in 1986 and remained 56 percent of total income. This rate of growth continues to be less than the compound growth rate of 8 percent for the five-year period. Over the five-year period, revenues from performances in the home metropolitan area have been the predominant source of income for the companies and have remained steady at 41 percent of total income for the past two years. Earned income from investments, endowments and bank interest grew at the highest rate of any category, increasing 24 percent over the previous year, while ticket income from performances in the home metropolitan area increased only 5 percent from 1984-85. Note taken from source cited above.

Table 4-29.
Opera America data on sources of private support income for 47 opera companies: 1981-1986

Income source	1981-82	1982-83	1983-84	1984-85	1985-86
			(in millions of dollars)		
Individuals	23.7	23.6	30.4	30.7	34.4
Foundations	9.4	11.2	10.9	11.6	11.2
Corporations	7.6	8.8	9.8	11.9	12.6
Guilds	3.7	6.3	5.2	6.4	6.4
Other	12.4	12.1	15.2	12.6	15.3
Total	56.8	62.0	71.5	73.2	79.9
As percentage of total income			(percent)		
Individuals	15	14	16	15	16
Foundations	6	6	6	6	5
Corporations	5	5	5	6	6
Guilds	2	4	3	3	3
Other	8	7	8	6	7
Total	36	36	38	36	37

Note: Based on a consistent Opera America sample group of 47 opera companies. See table 4-27 for methodological note and list of companies.

Source: Opera America, Profile 1987, Washington, D.C., p. 36.

Observational note: From 1985 to 1986, revenues from private sources increased 9 percent, from $73.2 million to $79.9 million. This was an improvement over the 2 percent increase experienced the year before. The five-year compound growth rate has been 9 percent. The largest increase in the past year was from individuals, which climbed 12 percent. Corporate contributions increased 6 percent, while foundations actually declined 3 percent year to year. Other sources of support, such as revenue-generating projects, rose 22 percent. Individual donations remain in first place as a source of private giving, representing 16 percent of total income for the sample group. Income from corporations (6 percent) and guilds (3 percent) is holding steady as a percentage of total income, while foundations declined from 6 percent to 5 percent. In dollars, corporations have displayed the fastest growth, with a compound growth rate of 13 percent. Individuals have been second at 10 percent, and contributions from foundations have increased at a rate of 4 percent, compounded over the five years. Note taken from source cited above.

Table 4-30.
Opera America data on sources of public support income for 47 opera companies: 1981-1986

Income source	1981-82	1982-83	1983-84	1984-85	1985-86
			(in millions of dollars)		
State and local	7.0	7.5	7.8	8.2	8.7
Federal	3.8	4.5	4.9	5.6	4.6
Other	NA	.2	NA	.2	NA
Total	10.8	12.2	12.7	14.0	13.3
As percentage of total income			(percent)		
State and local	4	4	4	4	4
Federal	3	2	3	3	2
Other	NA	1	NA	NA	1
Total	7	7	7	7	7

NA - Not applicable.

Note: Based on a consistent Opera America sample group of 47 companies. See table 4-27 for methodological note and list of companies.

Source: Opera America, Profile 1987, Washington, D.C., p. 36.

Observational note: For the fifth consecutive year, income from the public sector remained at 7 percent of total income for the sample group. However, the amount of dollars actually decreased from 1985 to 1986, from $14 million to $13.3 million. (By excluding the effect of a $700,000 Challenge Grant to one company in 1985, government support remained level.) Support from the Federal government accounted for only 2 percent of total income, and State and local support remained flat at 4 percent of total income. Looking at compound growth rates for public support, State and local contributions have increased 6 percent over the five-year period for the sample group, Federal support only 4 percent. These figures compare poorly with the overall growth rate of the field, in which compound growth rates for both expenses and income have been 8 percent. Note taken from source cited above.

Table 4-31.
Opera America data on earned and unearned income as a percentage of expenses for 47 opera companies: 1981-1986

Income	1981-82	1982-83	1983-84	1984-85	1985-86
			(percent)		
Earned	55.8	57.0	53.3	56.2	55.8
Unearned	42.5	42.6	43.5	43.7	43.3
Total	98.3	99.6	96.8	99.9	99.1

Note: Based on a consistent Opera America sample group of 47 companies. See table 4-27 for methodological note and list of companies.

Source: Opera America, Profile 1987, Washington, D.C., p. 38.

Observational note: In 1986, both earned and contributed income declined as a percentage of expenses. The 1986 results reflect the field's ongoing struggle to fully cover the costs of production. Note taken from source cited above.

Table 4-32.
Opera America data on development expenses for 47 opera companies: 1981-1986

Development expenses	1981-82	1982-83	1983-84	1984-85	1985-86
			(in dollars)		
Personnel	1,587,009	2,849,446	3,651,577	4,432,691	5,084,030
Non-personnel	3,721,918	5,449,060	7,358,433	6,601,199	7,850,207
Total	5,308,927	8,298,506	11,010,010	11,033,890	12,934,237
			(percent)		
Percent of total expenses	3.3	4.8	5.7	5.5	6.0
Percent increase in dollars over previous year	NA	56.0	33.0	1.0	17.0

NA - Not applicable.

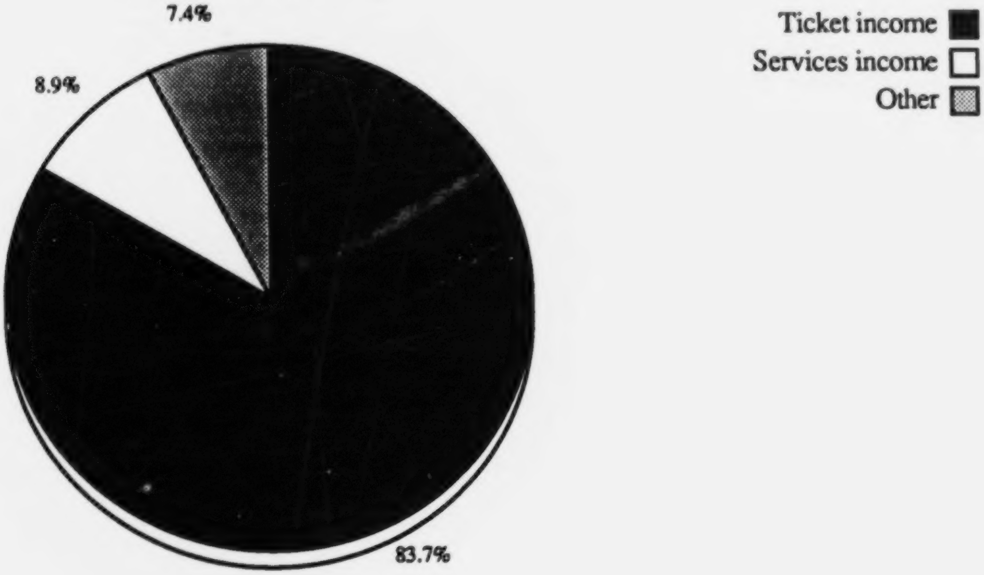
Note: Based on a consistent Opera America sample group of 47 companies. See table 4-27 for methodological note and list of companies.

Source: Opera America, Profile 1987, Washington, D.C., p. 38.

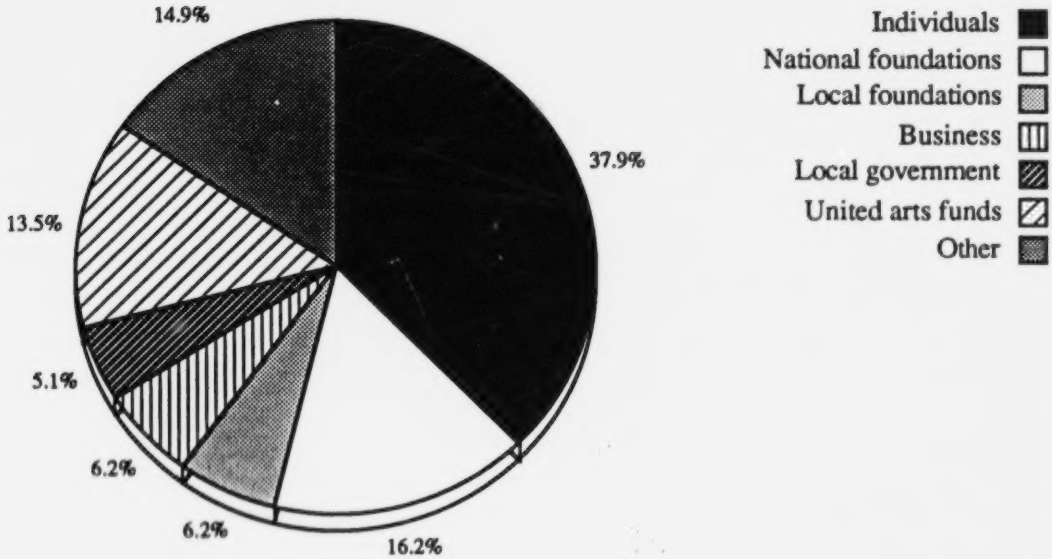
Observational note: The survey indicates that, through 1984, opera companies devoted ever-increasing financial and human resources to fundraising and development activities. By 1984-85, there was a distinct slowdown in the rate of increased spending from year to year, remaining practically flat from the previous year. In the 1985-86 season, however, development expenses rose to an all-time high of 6 percent of total operating expenses. Note taken from source cited above.

Chart 4-10.
Sources of earned and contributed income of 31 opera companies in the Ford Foundation Study: 1965

Earned income sources



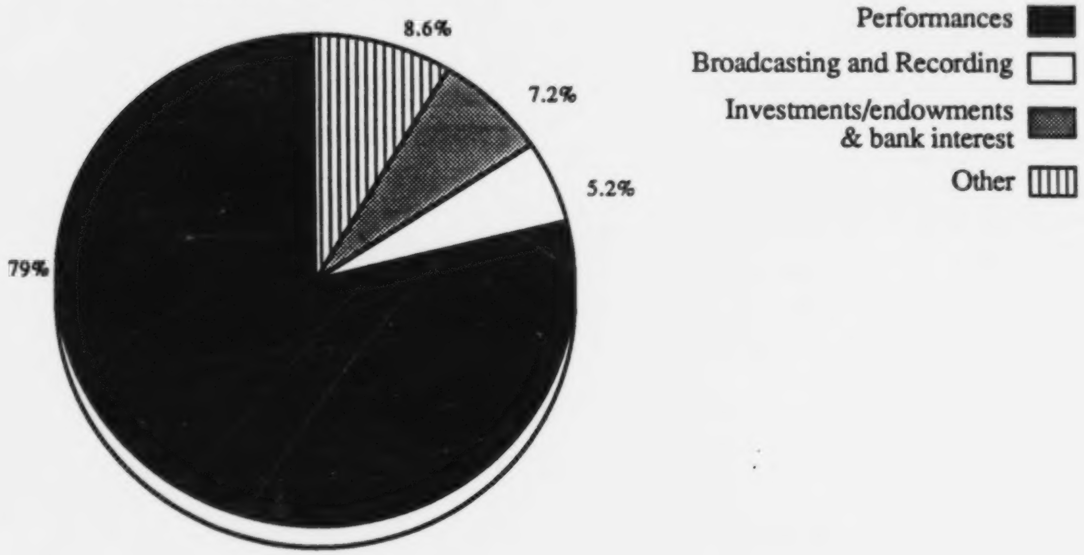
Contributed income sources



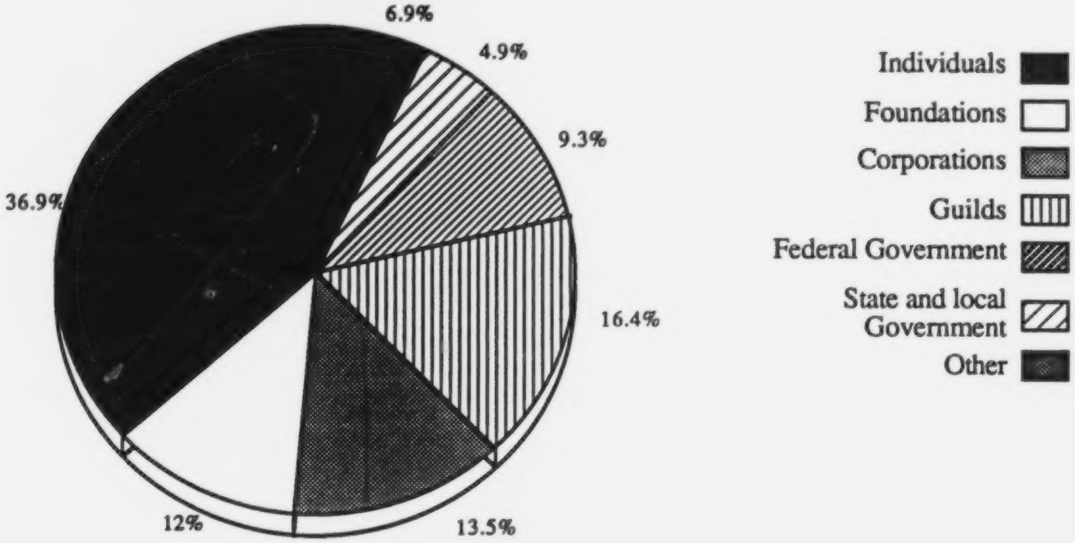
Source: Ford Foundation, The Finances of the Performing Arts, Volume I, Appendix C, tables 20 and 21.

Chart 4-11.
Sources of earned and contributed income of 47 opera companies in the membership of Opera America: 1985

Earned income sources



Contributed income sources



Source: Opera America: See tables 4-28 through 4-30 for full citation.

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Table 4-33.
Opera America data on sources of income and expenses for 84 opera companies responding to the membership survey: 1984-1986

Income/expenses	1984-85	1985-86	Percent change
Combined operating income	$235,761,319	$249,666,550	+5.9
Combined operating expenses	235,718,522	252,630,063	+7.2
Aggregate surplus (deficit) with Metropolitan Opera	42,797	(2,963,513)(a)	(c)
Aggregate surplus (deficit) without Metropolitan Opera	1,917,797	(1,242,746)(a)	(c)
Sources of income, all U.S. companies in survey universe (in thousands of dollars)			
Earned	119,024	126,326	+6.1
Individuals	34,091	36,686	+7.6
Foundations	12,700	12,172	-4.2
Corporations	12,808	13,577	+6.0
State/local	9,078	9,423	+3.8
Federal	5,943 (b)	4,956	-16.6 (b)
Other	22,842	24,773	+8.5
Total	216,486 (b)	227,913	+5.3 (b)

Note: Based on 84 companies responding to the Opera America membership survey in 1984-85 and 1985-86. Total Opera America membership in 1984 was 104.

(a) Indicates deficit.

(b) Includes $700,000 NEA Challenge Grant monies included in operating income of one company, granted for the purpose of eliminating an accumulated deficit. Challenge grants are more often taken into non-operating accounts such as endowment funds. By excluding this one grant, the rate of change for Federal sources drops to -5.4 percent, and the overall total change increases to 5.6 percent.

(c) See observational note.

Source: Opera America, Profile 1987, Washington, D.C., 1987, pp. 29 and 30.

Observational note: The operating income for the universe in the 1985-86 season totaled more than $249 million, an increase of 6 percent. The opera field's aggregate expenses surpassed the quarter of a billion dollar level as total operating expenses increased over the previous year at a faster rate than did income, 7 percent, to $252 million. This more rapid growth of expenses over income resulted in an aggregate deficit of $2,900,000 for the field. These survey data cover the period September 1985 through August 1986 and include opera companies whose fiscal years ended during that period. In 1985-86, 64 percent of all opera company expenses went toward personnel, indicating the labor-intensive nature of the field. This percentage has risen from a steady four-year level of 62 percent.

Sources of income, all U.S. companies in survey universe:

In actual dollars, individual giving to all U.S. companies, including the Metropolitan Opera, increased by $2,595,000, up 8 percent, the same rate of increase as the previous year.

In actual dollars, corporate donations increased by $769,000, a 6 percent increase. In actual dollars, foundation giving declined $528,000, a 4 percent decrease, a significant drop. In actual dollars, State and local government sources of income increased by only $345,000, a 4 percent increase, for all U.S. companies. Federal government sources of income dropped 5 percent, excluding the effect of a $700,000 Challenge Grant included in the 1984-85 figures. For all U.S. companies in the survey universe, funding taken into companies' operating income from the National Endowment for the Arts declined 20 percent from $5.6 million in 1984-85 to $4.5 million in 1985-86. As a percentage of total income for U.S. companies including the Met, Arts Endowment support dropped from 2.6 to 2.0 percent. Note taken from the source cited above.

Table 4-34.
Opera America data on sources of total income for 84 opera companies responding to the membership survey: 1985-1986

	Sources of income							
Types of companies	Earned	Individual	Corporation	Foundation	State/ province and local	Federal	Other	Total*
	(percentage distribution)							
U.S. companies above $350,000 excluding Metropolitan Opera....................	51	17	7	6	5	3	11	100
Metropolitan opera......................	64	14	4	4	1	1	12	100
U.S. companies below $350,000...........	46	22	6	4	8	2	12	100
All U.S. companies excluding Metropolitan Opera....................	51	17	7	6	6	3	10	100
All U.S. companies including Metropolitan Opera....................	55	16	6	5	4	2	12	100
Canadian companies......................	48	6	6	2	20	12	6	100

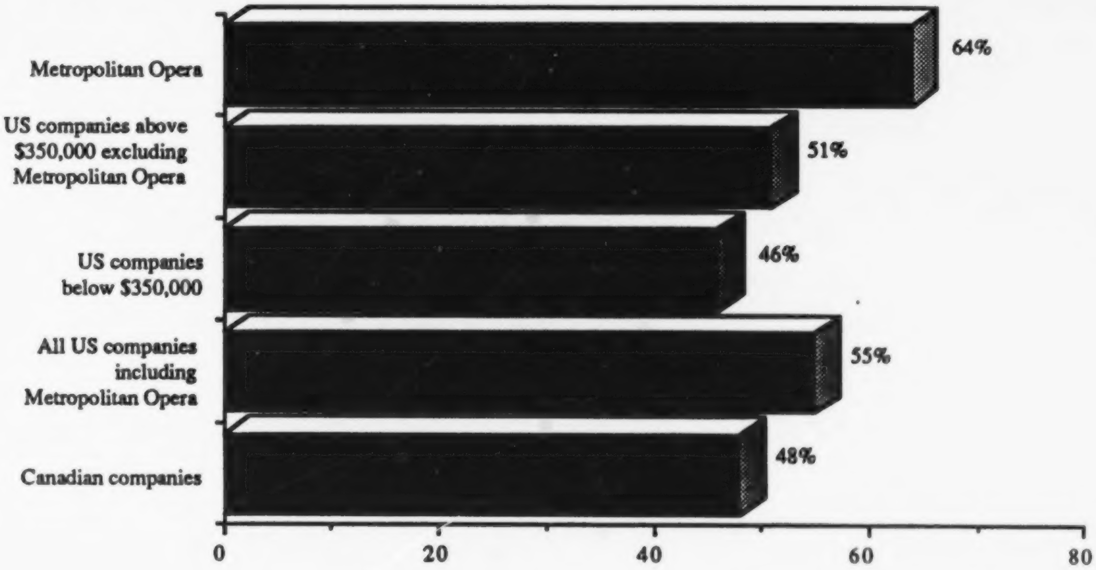
Note: Data based on 84 opera companies completing the Opera America membership survey in 1986.

*Percents may not add to 100 because of rounding.

Source: Opera America, Profile 1987, Washington, D.C., 1987, pp. 29, 31.

Observational note: Earned income as a percent of total income increased from 49 percent in 1984-85 to 51 percent in 1985-86 for all U.S. companies excluding the Metropolitan Opera. Looking at this same group of all U.S. companies excluding the Met, individual contributions continued to be the largest component of unearned income. The share of income represented by individual giving increased by one percentage point, from 16 to 17 percent of total income, a reversal of the downward tendency of the previous year. Corporate donations moved up to second place as a contributor of unearned income, representing 7 percent of total income during the 1985-86 season. Foundations dropped to third place as a source of unearned income, to 6 percent of total income. State and local government sources reverted to 1984 levels, at 6 percent of total income, down from 8 percent the previous year. Total overall funding from all Federal government sources for U.S. companies excluding the Met maintained the same proportions as the last three years, at 3 percent of total income. Support income raised through United Arts Funds, guild activities and fund-raising benefits, and from in-kind donated services, continued to play a major role in balancing budgets, totalling 10 percent of all revenues, up from 9 percent last year. Note taken from the source cited above.

Chart 4-12.
Percent earned income of 84 opera companies in the membership of Opera America by type of company: 1985-86



Source: Opera America; See table 4-34 for full citation.

Table 4-35.
Number and percent of Opera America membership companies ending year with operating loss: 1981-1986

Season	Number of companies having losses	Percent of survey respondents	Number of survey respondents
1981-82	31	41	NA
1982-83	34	45	76
1983-84	43	52	82
1984-85	48	54	89
1985-86	45	54	84

NA - Data not obtained.

Note: Data are based on companies responding to Opera America Membership Survey. This is typically about 85 percent of members.

Source: Opera America, Profile 1987, Washington, D.C., 1987. Data on number of survey respondents were obtained from 1982 to 1987 Profiles.

Observational note: Using the aggregate deficit figure alone, as an assessment of the fiscal problems of the opera field, can be misleading because surpluses of healthy companies cancel out deficits of other companies in the aggregate figures. A better indication of the overall condition of the field is the total losses of all companies posting deficits.

Forty-five companies sustained losses for the 1985-86 fiscal year, representing 54 percent of the companies included in the survey, the same percentage as the previous year. Those companies had total losses of $5,700,000 compared to last year's $7,200,000. Note taken from the source cited above.

Table 4-36.
National Alliance of Musical Theatre Producers summary data from the first membership survey: 1987

	Totals	Number reporting
Total attendance	9,643,121	48(b)
Attendance for musical theatre (a)	5,599,167	40
Total number of performances	7,481	46
Number of musical theatre performances	4,862	41
Number of musical theatre productions	159	40
Total operating budget	$125,945,347	47
Budget sizes of membership:		
Under $500,000	NA	8
From $500,000-999,999	NA	7
From $1,000,000-1,999,999	NA	6
From $2,000,000-2,999,999	NA	11
From $3,000,000-4,999,999	NA	12
$5,000,000 or more	NA	3

NA - Not applicable.

Note: The 1987 membership of the National Alliance of Musical Theatre Producers includes Alaska Light Opera Theatre, AK; Albuquerque Civic Light Opera, NM; Alliance Theatre, GA; American Center/Music Theater, CA; American Music Theatre Festival, PA; American Musical Theatre Festival, CA; Birmingham Summerfest, AL; Brunswick Music Theatre, ME; California Music Theatre, CA; Candlelight Dinner Playhouse, IL; Casa Manana Theatre, TX; City Center Theater, NY; Civic Center/Performing Arts, IL; Cleveland Opera, OH; Coconut Grove Playhouse, FL; Columbia Artists Theatricals, NY; Corning Summer Theatre, NY; Dallas Summer Musicals, TX; Denver Center/Performing Arts, CO: Eugene Festival/Musical Theatre, OR; Florida Opera, FL; Ford's Theatre, D.C.; Fullerton Civic Light Opera, CA; Goodspeed Opera House, CT; Institute of the American Musical, CA; Indianapolis Starlight, IN; John Houseman Theatre, NY; Kansas City Starlight, MO; Long Beach Civic Light Opera, CA; Marriott's Lincolnshire Theatre, IL; Micigan Opera Theatre, MI; Minnesota Opera Company, MN; Mule Barn Theatre, MO; Music Fair Group, NY; Music Theatre of Wichita, KS; Musical Theatre Associates, MD; Musical Theatre of Arizona, AZ; Musical Theatre Works, NY; National Institute/Music Theater, D.C.,; New York City Opera, NY; North Shore Music Theatre, MA; Opera Pacific, CA; Orange County Performing Arts Center, CA; Paper Mill Playhouse, NJ; Pennsylvania Stage Company, PA; Pittsburgh Civic Light Opera, PA; Playhouse Square Center, OH; Radio City Music Hall, NY; Sacramento Light Opera Association, CA; San Bernardino Civic Light Opera, CA; San Diego Civic Light Opera, CA; San Jose Civic Light Opera, CA; Skylight Comic Opera, WI; Southern Arizona Light Opera, AZ; Tampa Bay Performing Arts Center, FL; The Muny Opera, MO; Theatre League, MO; Theater of the Stars, GA; Theatre Under the Stars, TX; Walnut Street Theatre, PA; Zeiterion Theatre, MA; Mr. George Abbott (Honorary); Mr. Edwin Lester (Honorary).

(a) Excludes opera, plays, concerts, etc.

(b) 43 of the respondents are not-for-profit; 5 are for-profit.

Source: National Alliance of Musical Theatre Producers, 1987 Membership Survey; Summary of Results, New York, NY.

Observational note: Mr. Jim Thesing, Executive Director, in a letter accompanying the survey results states: "You should note that some of this data may duplicate information you receive from other sources. For example, some members of the National Alliance are also members of Theatre Communications Group, Opera America, and the League of American Theatres and Producers."

Table 4-37.
Dance groups in the United States: 1959-1967

	1959	1960	1961	1962	1963	1964	1965	1966	1967
Total professional........	115	139	153	162	169	196	260	287	316 (a)
Foreign or ethnic (b)...	37	44	56	63	70	80	105	123	140
American................	78	95	97	99	99	116	155	164	176
Regional or civic, semi professional or amateur...	NA	NA	NA	70	88	97	123	188	209

NA - Not available.

Note: Includes groups of more than two dancers with an active repertoire of at least one full program, a company organization separate from a school group, and at least two performances before paying audiences. Figures for 1965-67 compiled from the 1968 Dance Magazine "Annual Directory of Dance Attractions."

(a) Part of the continuous growth in each category may be explained by the comparative novelty of the "Annual Directory." Dance companies that enter the listing in any year may have been in existence previously without having reported.

(b) The division into foreign or ethnic and American must be considered a rough estimate, as classification is difficult.

Source: William J. Baumol and William G. Bowen, Performing Arts: The Economic Dilemma, The Twentieth Century Fund, New York, NY, 1966, p. 433. Table taken from Michael H. Moskow, Labor Relations in the Performing Arts: An Introductory Survey, Associated Councils of the Arts, New York, NY, 1969, p. 134.

Table 4-38.
Census of Service Industries data on aggregate financial measures of nonprofit tax-exempt dance groups: 1982

	Dance organizations (159)		Ballet companies (58)		Modern dance companies (34)	
	(amount)	(percent)	(amount)	(percent)	(amount)	(percent)
Total revenues..........................	$89,152,000	100	$59,919,000	100	$9,066,000	100
Admission receipts....................	31,864,000	36	23,767,000	40	1,178,000	13
Contract fees for performances........	14,969,000	17	6,381,000	11	2,835,000	31
Sale of merchandise...................	467,000	1	291,000	(a)	22,000	(a)
Services to performing arts industry..	989,000	1	(b)	(b)	758,000	8
Other patron, contract fees...........	3,316,000	4	1,862,000	3	342,000	4
Royalties, residual fees, subsidiary rights..................	(b)	(b)	(b)	(b)	(c)	(c)
Government contributions and grants						
National Endowment for the Arts.....	2,208,000	2	1,540,000	3	(b)	(b)
All other government sources........	4,938,000	6	2,853,000	5	75,000	8
Private contributions and grants						
Individuals..........................	11,940,000	13	8,559,000	14	164,000	2
Foundations..........................	8,915,000	10	4,915,000	8	236,000	3
Business and industry...............	5,669,000	6	4,025,000	7	155,000	2
All other non-government sources....	1,696,000	2	1,395,000	2	(b)	(b)
Other revenues........................	(b)	(b)	1,556,000	3	(b)	(b)
Total expenses..........................	89,495,000	100	60,324,000	100	9,900,000	100
Percent of revenues/expenses............	100	NA	97	NA	92	NA
Percent of contributions and grants/ expenses..............................	36	NA	37	NA	(b)	NA
Percent of revenues of organizations reporting detail of sources/total revenues..............................	100 (expanded)		95	NA	75	NA

NA - Not applicable.

Note: See table 4-14 for observational note.

(a) Less than 0.5 percent.

(b) Data has been withheld to avoid disclosure for individual organizations. These data are included in the column total for the total revenues.

(c) Zero

Source: National Endowment for the Arts, Research Division, "Aggregate Financial Measures of Nonprofit Theater, Dance and Classical Music Organizations in 1982," Washington, D.C., Note 26, August 1987, table 3. (Data are from Census of Service Industries.)

Table 4-39.
Ford Foundation data on income by source (selected variables) as percentages of total operating income for 9 ballet companies: 1965-1971

Source of income	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
Earned income						
Total ticket income	32.1	35.2	37.5	33.1	35.1	38.1
Total nonticket performance income	8.0	8.9	10.8	10.7	12.8	11.2
Total nonperformance earned income	7.1	11.8	7.7	6.1	5.1	5.1
Total earned income	47.3	55.9	55.9	50.0	53.0	54.4
Unearned income						
Individual contributions	14.0	13.7	17.1	20.1	19.4	15.2
Business contributions	.3	.8	1.7	2.9	3.1	2.4
Combined/United Arts Fund contributions	0	0	.1	0	0	.3
Local foundation contributions	2.7	4.1	4.1	6.1	5.7	6.1
Other local contributions	.8	.6	.7	1.1	.9	3.0
Federal government grants	1.3	3.0	1.3	1.4	2.7	2.5
State government grants	0	1.0	1.0	.5	.8	3.6
Local government grants	1.1	1.7	1.2	1.5	1.5	1.6
National foundation grants	32.4	19.1	16.8	16.5	12.7	11.0
Corpus earnings used for operations						
Total unearned income	52.7	44.1	44.1	50.0	47.0	45.6
Total income in thousands of dollars	6,229	7,938	9,160	10,549	12,583	19,028

Note: Includes American Ballet Theater (New York City), Ballet West (Salt Lake City), Boston Ballet, City Center Joffrey Ballet (New York City), Houston Ballet, National Ballet (Washington, D.C.), New York City Ballet, Pennsylvania Ballet (Philadelphia), and San Francisco Ballet.

Source: Ford Foundation, The Finances of the Performing Arts, Volume I, New York, NY, 1975, appendix C, table 41.

Table 4-40.
Ford Foundation data on expenditures by category (selected variables) as percentages of total operating expenditures for 9 ballet companies: 1965-1971

Source of expenditure	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
Salaries and fees						
Total performing artistic	30.9	32.9	31.7	31.3	30.6	31.3
Total nonperforming artistic	13.0	12.7	12.1	11.9	12.0	9.8
Total artistic/production personnel	48.4	50.5	47.9	48.0	48.6	47.6
Total nonartistic personnel	10.2	10.2	9.3	9.8	9.1	9.5
Total personnel	58.6	60.8	57.3	57.8	57.7	57.1
Employee fringe benefits	3.6	3.7	3.8	4.5	4.9	4.7
Total salaries/fees/fringe benefits	62.1	64.5	61.1	62.3	62.6	61.8
Nonsalary costs						
Total production costs	15.5	15.4	15.9	18.2	17.2	16.0
Total facility costs	6.0	5.0	6.2	5.3	5.7	6.0
Total other nonsalary costs	16.4	15.1	16.8	14.2	14.5	16.1
Total nonsalary costs	37.9	35.5	38.9	37.7	37.4	38.2
Total operating expenditures	100.0	100.0	100.0	100.0	100.0	100.0
Total expenditures in thousands of dollars	6,544	8,283	9,666	10,461	12,159	13,897

Note: Includes American Ballet Theater (New York City), Ballet West (Salt Lake City), Boston Ballet, City Center Joffrey Ballet (New York City), Houston Ballet, National Ballet (Washington, D.C.), New York City Ballet, Pennsylvania Ballet (Philadelphia), and San Francisco Ballet.

Source: Ford Foundation, The Finances of the Performing Arts, Volume I, New York, NY, 1975, appendix C, table 45.

Table 4-41.
Ford Foundation data on income by source (selected variables) as percentages of total operating income for 8 modern dance companies: 1965-1971

Source of income	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
Earned income						
Total ticket income	0	6.3	2.9	.8	.4	.9
Total nonticket performance income	66.8	51.4	50.9	57.1	64.5	62.4
Total nonperformance earned income	17.3	8.7	9.6	12.0	16.5	5.3
Total earned income	84.2	66.4	63.4	69.8	81.5	68.6
Unearned income						
Individual contributions	1.8	9.3	3.6	4.1	3.2	2.7
Business contributions	0	.1	.1	.1	0	0
Combined/United Arts Fund contributions	0	0	0	0	.1	0
Local foundation contributions	3.0	2.4	1.7	.9	1.5	2.5
Other local contributions	0	0	3.6	1.2	1.0	.1
Federal government grants	6.5	3.3	3.2	7.1	.9	5.2
State government grants	0	0	0	0	.2	13.4
National foundation grants	4.6	18.6	24.5	16.8	11.6	7.5
Total unearned income	15.9	33.6	36.6	30.2	18.6	31.5
Total income in thousands of dollars	717	930	1,226	1,449	1,476	2,347

Note: Includes Ailey City Center Dance Theatre (New York City), Alwin Nikolais Dance Theatre (New York City), Erick Hawkins Dance Company (New York City), Martha Graham Center for Contemporary Dance (New York City), Merce Cunningham Dance Company (New York City), Murray Louis Dance Company (New York City), Paul Taylor Dance Company (New York City), and Repertory Dance Theater (Salt Lake City).

Source: Ford Foundation, The Finances of the Performing Arts, Volume I, New York, NY, 1975, appendix C, table 50.

Table 4-42.
Ford Foundation data on expenditures by category (selected variables) as percentages of total operating expenditures for 8 modern dance companies: 1965-1971

Source of expenditure	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
Salaries and fees						
Total performing artistic	23.3	33.3	30.0	25.3	27.8	29.3
Total nonperforming artistic	9.4	9.0	11.5	13.3	13.1	12.0
Total artistic/production personnel	34.4	43.7	43.0	40.8	43.7	42.7
Total nonartistic personnel	7.7	7.5	8.4	9.4	9.8	9.5
Total personnel	42.1	51.2	51.4	50.2	53.5	52.2
Employee fringe benefits	3.0	4.0	4.1	3.1	3.5	3.7
Total salaries/fees/fringe benefits	45.0	55.2	55.4	53.3	57.0	55.8
Nonsalary costs						
Total production costs	32.9	25.5	24.5	25.7	24.7	30.2
Total facility costs	5.7	4.8	3.4	3.4	4.1	3.0
Total other nonsalary costs	16.3	14.6	16.8	17.6	14.2	10.9
Total nonsalary costs	55.0	44.8	44.6	46.7	43.0	44.2
Total operating expenditures	100.0	100.0	100.0	100.0	100.0	100.0
Total expenditures in thousands of dollars	642	1,013	1,092	1,370	1,453	2,270

Note: Includes Ailey City Center Dance Theatre (New York City), Alwin Nikolais Dance Theatre (New York City), Erick Hawkins Dance Company (New York City), Martha Graham Center for Contemporary Dance (New York City), Merce Cunningham Dance Company (New York City), Murray Louis Dance Company (New York City), Paul Taylor Dance Company (New York City), and Repertory Dance Theater (Salt Lake City).

Source: Ford Foundation, The Finances of the Performing Arts, Volume I, New York, NY, 1975, appendix C, table 54.

Table 4-43.
Informatics data on income and expenses for 8 ballet companies: 1970-1979

	Earned income	Support income	Total income	Total expenses	Earnings gap
			(in millions of dollars)		
1970	4.57	4.24	8.81	8.29	3.72
1971	5.17	4.09	9.26	9.23	4.06
1972	5.13	4.69	9.82	9.75	4.62
1973	5.66	5.98	11.63	11.36	5.70
1974	6.50	5.91	12.41	12.82	6.32
1975	8.65	6.81	15.45	15.50	6.85
1976	10.96	7.69	18.65	19.38	8.42
1977	12.20	7.96	20.15	20.36	8.16
1978	13.96	7.64	21.61	22.35	8.38
1979	16.34	9.70	26.04	25.45	9.11

Note: Includes American Ballet Theatre, Ballet West, Boston Ballet, Hartford Ballet, Houston Ballet, Joffrey Ballet, Pennsylvania Ballet, and San Francisco Ballet.

Source: Samuel Schwarz and Mary G. Peters, Growth of Arts and Cultural Organizations in the Decade of the 1970s, Informatics General Corporation, Rockville, MD, December 1983. Table prepared by Westat from data in Tables 8-7 through 8-13, pp. 8-22 through 8-25.

Methodological note: Data were obtained from unpublished Ford Foundation data for the years 1970-1974 and from financial records obtained either from NEA's Dance Touring Program or directly from the companies themselves for the remaining years. The 8 companies listed above are those for which data were available for all years in the decade.

Table 4-44.
Informatics data on income and expenses for 5 modern dance companies: 1970-1979

	Earned income	Support income	Total income	Total expenses	Earnings gap
			(in millions of dollars)		
1970	.71	.16	.87	.86	.15
1971	.99	.50	1.49	1.41	.41
1972	.88	.49	1.37	1.40	.51
1973	1.07	.69	1.76	2.08	1.01
1974	1.48	.94	2.42	2.47	.99
1975	2.32	1.25	3.57	3.38	1.05
1976	2.96	1.86	4.82	4.64	1.68
1977	3.55	2.04	5.60	5.70	2.14
1978	3.77	1.77	5.54	5.23	1.46
1979	4.32	3.07	7.38	7.22	2.90

Note: Includes Alvin Ailey American Dance Theater, Merce Cunningham Dance Company, Martha Graham Dance Company, Paul Taylor Dance Company, and Twyla Tharp Dance Foundation. These 5 companies are those for which data were available for all years in the decade. See methodological note on table 4-43.

Source: Samuel Schwarz and Mary G. Peters, Growth of Arts and Cultural Organizations in the Decade of the 1970s, Informatics General Corporation, Rockville, MD, December 1983. Table prepared by project staff from data in tables 8-16 through 8-22, pp. 8-26 through 8-29.

Table 4-45.
Dance/USA data on performance revenues by type as a percent of earned revenue for 23 dance companies: 1983-1985

	1983	1984	1985
		(percent)	
Home season revenue as a percent of earned revenue			
Ballet	62	64	66
Modern/other	17	22	36
U.S. tour revenue as a percent of earned revenue			
Ballet	23	23	21
Modern/other	43	50	48
Foreign tour revenue as a percent of earned revenue			
Ballet	9	4	2
Modern/other	25	25	13
Performance revenue as a percent of total earned revenue			
Ballet	94	91	89
Modern/other	85	97	97

Note: Based on a consistent sample of 23 dance companies in the membership of Dance/USA. No corresponding dollar amounts were available from Dance/USA. Figures shown above represent "average percent" according to contacts at Dance/USA.

Source: Update, Dance/USA Annual Report 1986, Washington, D.C., December 1986/January 1987, pp. 8 and 10.

Methodological note: Dance/USA's 1985 membership of 57 ballet, modern, ethnic, and jazz dance companies had total budgets in Fiscal Year 1985 of $120 million. The data on which these tables are based come from the annual surveys of 23 Dance/USA member companies for which comparable data for Fiscal Years 1983, 1984, and 1985 are available. The total expense budgets of these companies in Fiscal Year 85 was $85 million, 60 percent of the professional field.

Dance/USA cautions that their membership is not the entire field of professional companies. They indicate that the most credible data base beyond their own is that of the National Endowment for the Arts Dance Program roster of companies funded each year. They use the NEA total for companies funded and total budgets of those companies as reasonable guides to the universe of professional dance companies. In FY 85, that group included 117 companies with total budgets of $142.3 million. Data in the tables were distributed from the Dance/USA 180-question annual fiscal survey and published as percentage distributions in the Dance/USA Annual Report 1986. Members of the 23 company sample group include the following: American Ballet Theatre, Atlanta Ballet, Ballet Hispanico, Boston Ballet, Trisha Brown Company, Lucinda Childs Dance Company, Cleveland Ballet, Merce Cunningham Dance Company, Feld Ballet, Hartford Ballet, Houston Ballet, Hubbard Street Dance Company, Bella Lewitzky Dance Company, Milwaukee Ballet, New York City Ballet, North Carolina Dance Theater, Ohio Ballet, Pacific Northwest Ballet, Pennsylvania Ballet, Pilobolus Dance Theatre, San Francisco Ballet, Paul Taylor Dance Company, and Washington Ballet.

Table 4-46.
Dance/USA data on contributed revenue as a percent of total revenue for 23 dance companies: 1983-1985

	1983	1984	1985
		(percent)*	
Individuals	9	9	10
Corporations	5	6	6
Foundations	8	6	7
Federal government	3	3	3
State government	3	3	3
Local government	1	2	2
Special events	4	5	4
Other contributed	3	2	2

Note: Based on a consistent sample of 23 dance companies in the membership of Dance/USA. See table 4-45 for methodological note and list of companies.

*No corresponding dollar amounts were available from Dance/USA. Figures shown above represent "averages" according to contacts at Dance USA.

Source: Update, Dance/USA Annual Report 1986, Washington, D.C., December 1986/January 1987, p. 8.

Table 4-47.
Dance/USA data on revenue as a percent of expenses for 23 dance companies: 1983-1985

	1983	1984	1985
		(percent)	
Earned revenue	64	64	61
Regular home season revenue	25	24	25
Nutcracker revenue (a)	13	13	14
Tour revenue	18	20	16
Other earned revenue	8	7	6
Contributed revenue	37	37	37
Individuals	9	9	10
Corporations	5	6	6
Foundations	8	6	7
Special events	4	5	4
Public funding	7	8	8
- Federal	3	3	3
- State	3	3	3
- Local	1	2	2
Other contributed revenue	4	3	2
Deficit/Surplus (b)	1	1	-2
Total (b)	101	101	98

Note: Data based on a consistent Dance/USA sample of 23 companies. See table 4-45 for a description of methodology and a list of the companies.

(a) Represents revenue from performance of "The Nutcracker," a ballet by Tchaikovsky.

(b) In 1983 and 1984 there were 1 percent surpluses. Total for these years is 101 percent. In 1985 there was a 2 percent deficit. Total for this year is 98 percent.

Source: Update, Dance/USA Annual Report 1986, Washington, D.C., December 1986/January 1987, p. 9.

Table 4-48.
Dance/USA data on expenses by type as a percent of total expenses for 23 dance companies: 1983-1985

	1983	1984	1985
Personnel expenses	58	58	58 (a)
Artistic personnel	34	33	35
Dancers	22	21	24
All other artistic personnel	12	12	12
Administrative, technical, and other personnel	24	25	22
Non-personnel expenses	42	42	42
Production expenses (b)	22	22	22
Development and administrative expenses	20	20	20

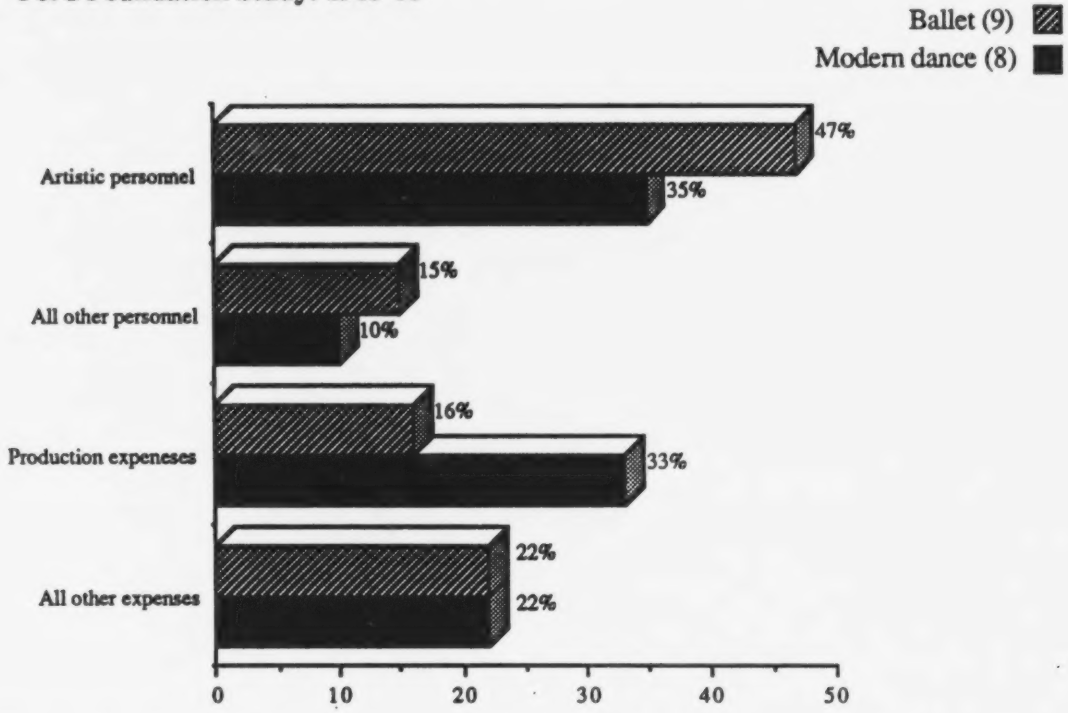
Note: Based on a consistent sample of 23 dance companies in the membership of Dance/USA. See table 4-45 for methodology and list of companies.

(a) Subcategories do not equal total, probably due to rounding.

(b) The report states: "Hall expenses accounted for the largest single production expense for FY85, equaling 21 percent of production expenses. This figure is an increase of 3 percent over the FY 84 figure of 18 percent and a 1 percent increase over FY 83's 20 percent". Since these figures were not reported as a percent of total expenses and no dollar amounts were reported, they were not included in this table.

Source: Update, Dance/USA Annual Report 1986, Washington, D.C., December 1986/January 1987, pp. 9-10.

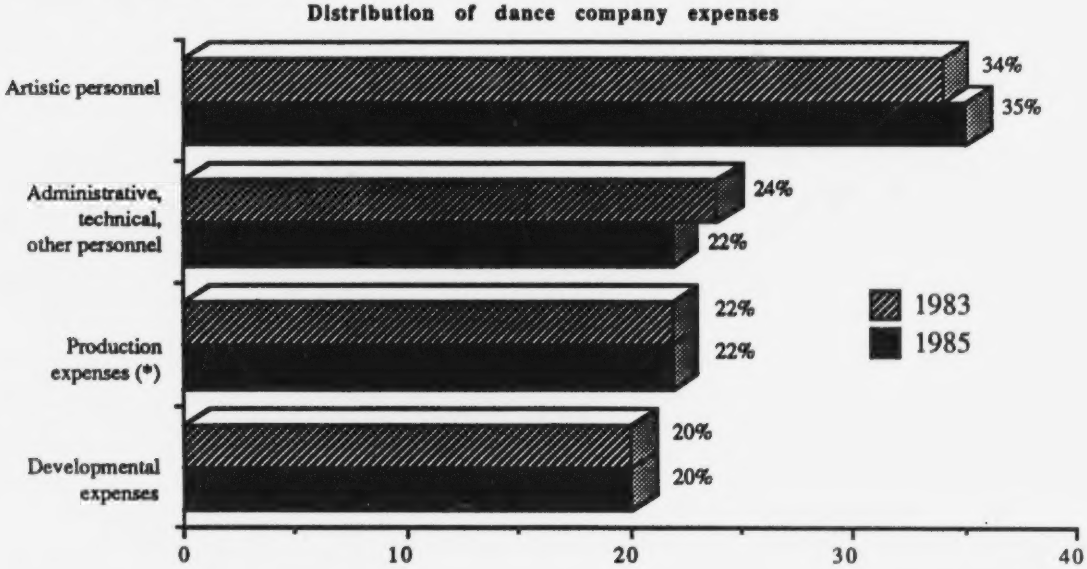
Chart 4-13.
Expenses by type as a percent of total expenses for 17 dance companies in the Ford Foundation Study: 1965-66



Note: Employee fringe benefits were split proportionately between the two personnel groups. Decimals were rounded to the nearest whole number.

Source: Ford Foundation; See tables 4-40 and 4-42 for full citation.

Chart 4-14.
Expenses by type as a percent of total expenses for 23 dance companies in the membership of Dance/USA: 1983 and 1985



Note: Based on a consistent sample of 23 dance companies in the membership of Dance/USA.
* includes hall as the largest part of production expenses.
Source: See table 4-48 for full citation.

Table 4-49.
Census of Population data on State distributions of dancers: 1970 and 1980

State	1970 Rank	Number of dancers	Concentration ratio (a)	1980 Rank	Number of dancers	Concentration ratio (a)
New York	2	1,281	1.86	1	2,600	2.57
California	1	1,836	2.48	2	2,279	1.59
Florida	8	254	1.08	3	818	1.54
Texas	9	241	.60	4	713	.86
Nevada	5	266	13.73	5	568	10.64
New Jersey	12	140	.51	6	459	1.03
Hawaii	6	262	9.59	7	441	8.03
Illinois	7	257	.60	8	399	.58
Ohio	3	330	.84	9	383	.61
Pennsylvania	10	190	.43	10	304	.45
Maryland	11	168	1.14	11	297	1.14
Indiana	20	93	.48	12	288	.89
Georgia	16	104	.62	13	220	.70
Massachusetts	14	106	.48	14	218	.61
Arizona	17	99	1.67	15	218	1.46
Washington	13	130	1.05	16	204	.83
Colorado	15	106	1.33	17	196	1.08
Kentucky	23	76	.72	18	189	.99
North Carolina	27	58	.30	19	185	.53
Wisconsin	18	98	.60	20	172	.60
Connecticut	30	46	.38	21	165	.84
Michigan	(b)	309	.97	22	153	.29
Tennessee	47	(b)	(b)	23	152	.58
Minnesota	33	24	.17	24	149	.59
Virginia	22	81	.49	25	147	.47
Louisiana	19	97	.86	26	124	.56
Oregon	21	89	1.15	27	118	.75
Iowa	39	14	.13	28	103	.59
Utah	25	63	1.70	29	87	1.11
Mississippi	41	11	.16	30	82	.64
Missouri	26	59	.34	31	76	.27
Alabama	31	30	.26	32	74	.36
Oklahoma	29	56	.62	33	72	.43
Alaska	32	31	3.41	34	63	2.74
Arkansas	40	11	.17	35	58	.49
West Virginia	36	16	.30	36	47	.49
South Carolina	24	69	.75	37	43	.24
Nebraska	37	16	.29	38	43	.46
Kansas	28	57	.69	39	38	.27
Montana	49	(b)	(b)	40	33	.73
Idaho	35	17	.67	41	30	.47
Delaware	42	10	.49	42	30	.85
New Mexico	43	10	.32	43	27	.39
Maine	48	(b)	(b)	44	19	.30
Rhode Island	38	16	.44	45	13	.22
Vermont	50	(b)	(b)	46	(b)	(b)
Wyoming	34	22	1.83	47	(b)	(b)
New Hampshire	44	(b)	(b)	48	(b)	(b)
North Dakota	45	(b)	(b)	49	(b)	(b)
South Dakota	46	(b)	(b)	50	(b)	(b)

Note: Census figures for total numbers of dancers for 1970 were 7,404 and for 1980 were 13,194. States are in order of rank of number of dancers in 1980.

(a) Concentration ratio: Proportion of dancers in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

(b) In the rankings (b) is used to represent numbers that are too low to be meaningful (fewer than ten artists) and the concentration ratios derived from them.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, figure VI, p. 23. (Data are from U.S. Bureau of the Census, Census of Population.)

Table 4-50.
National Square Dance Convention attendance: 1954-1987

Year	Total attendance	Year	Total attendance
1954	5,354	1971	13,636
1955	7,644	1972	15,823
1956	12,253	1973	16,121
1957	8,437	1974	18,052
1958	8,027	1975	22,052
1959	8,848	1976	39,796
1960	12,328	1977	24,568
1961	18,195	1978	23,879
1962	10,336	1979	22,170
1963	10,863	1980	26,841
1964	11,790	1981	24,379
1965	11,196	1982	18,050
1966	14,016	1983	30,953
1967	9,726	1984	20,052
1968	10,284	1985	17,783
1969	12,673	1986	27,192
1970	19,542	1987	20,164

Note: The convention location varies. This accounts for some of the variation in attendance.

Source: National Square Dance Convention; data provided by Howard Thornton, Director of Information, Midwest City, OK, September 1987.

Table 4-51.
Ford Foundation data on income by source (selected variables) as percentages of total income including corpus transfers for 91 symphony orchestras: 1965-1971

Source of income	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
Earned income						
Total ticket income	36.0	31.0	30.0	28.8	27.9	27.7
Total nonticket performance income	11.0	12.1	13.0	12.9	12.3	13.7
Total nonperformance earned income	7.1	6.7	5.6	5.7	5.2	4.5
Total earned income	54.1	49.8	48.6	47.3	45.4	45.9
Unearned income						
Individual contributions	16.6	15.4	13.5	14.4	13.9	12.1
Business contributions	8.4	7.1	6.0	5.5	6.1	5.3
Combined/United Arts Fund contributions	4.4	3.2	4.6	4.6	4.4	5.8
Local foundation contributions	3.1	3.3	4.1	4.7	6.0	5.0
Other local contributions	6.4	4.7	5.1	5.2	5.7	6.2
Federal government grants	.1	0	0	.1	.4	1.8
State government grants	.6	.6	.6	.6	.7	1.3
Local government grants	2.6	2.3	2.3	2.3	2.5	2.4
National foundation grants	.4	6.2	6.8	6.6	6.7	5.9
Corpus earnings used for operations	1.7	5.9	6.3	6.7	6.4	6.1
Total unearned income	44.3	48.6	49.1	50.6	53.0	52.0
Total income and corpus						
Total operating income	98.4	98.4	97.7	97.9	98.4	97.9
Corpus principal transferred to operations	1.6	1.6	2.3	2.1	1.6	2.1
Total income including corpus transfers	100.0	100.0	100.0	100.0	100.0	100.0
Total income in thousands of dollars	46,100	57,248	61,815	69,016	74,649	81,953

Note: Includes Albany Symphony, American Symphony (New York City), Atlanta Symphony, Baltimore Symphony, Birmingham Symphony, Boston Symphony, Brooklyn Philharmonia, Buffalo Philharmonic, Chamber Symphony Society of California (Los Angeles), Charlotte Symphony, Chattanooga Symphony, Chicago Symphony, Cincinnati Symphony, Clarion Music Society (New York City), Cleveland Orchestra, Columbus Symphony, Dallas Symphony, Dayton Philharmonic, Denver Symphony, Detroit Symphony, Duluth Symphony, El Paso Symphony, Erie Philharmonic, Evansville Philharmonic, Flint Symphony, Florida Symphony (Orlando), Fort Lauderdale Symphony, Fort Wayne Philharmonic, Fort Worth Symphony, Freson Philharmonic, Glendale Symphony, Grand Rapids Symphony, Greater Miami Philharmonic, Hartford Symphony, Honolulu Symphony, Houston Symphony, Hudson Valley Philharmonic (Poughkeepsie), Indianapolis Symphony, Jackson Symphony, Jacksonville Symphony, Kalamazoo Symphony, Kansas City Philharmonic, Knoxville Symphony, Little Orchestra Society (New York City), Los Angeles Philharmonic, Louisville Philharmonic, Memphis Orchestra, Miami Beach Symphony, Milwaukee Symphony, Minnesota Orchestra (Minneapolis), Nashville Symphony, National Symphony (Washington, D.C.), New Haven Symphony, New Orleans Philharmonic, New York Philharmonic-Symphony, Norfolk Symphony, North Carolina Symphony, Oakland Symphony, Oklahoma City Symphony, Omaha Symphony, Oregon Symphony (Portland), Pasadena Symphony, Philadelphia Orchestra, Phoenix Symphony, Pittsburgh Symphony, Portland Symphony (Maine), Pro Arte Symphony (Hempstead, New York), Rhode Island Philharmonic (Providence), Richmond Symphony, Rochester Philharmonic, Sacramento Symphony, San Antonio Symphony, San Diego Symphony, San Francisco Symphony, San Jose Symphony, Seattle Symphony, Shreveport Symphony, Spokane Symphony, Springfield Orchestra (Massachusetts), St. Louis Symphony, St. Paul Civic Philharmonic, Syracuse Symphony, Toledo Orchestra, Tucson Symphony, Tulsa Philharmonic, Utah Symphony (Salt Lake City), Vermont Symphony (Middlebury), Wichita Symphony, Winston-Salem Symphony, and Youngstown Symphony.

Source: Ford Foundation, The Finances of the Performing Arts, Volume I., New York, NY, 1975, appendix C, table 32.

Table 4-52.
Ford Foundation data on expenditures by category (selected variables) as percentages of total operating expenditures for 91 symphony orchestras: 1965-1971

Source of expenditure	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
Salaries and fees						
Total performing artistic	53.0	52.8	53.2	53.0	51.4	52.7
Total nonperforming artistic	9.8	9.0	8.5	8.4	8.8	8.3
Total artistic/production personnel	63.9	63.0	62.8	62.5	61.4	62.4
Total nonartistic personnel	10.5	10.5	10.8	10.8	11.3	11.0
Total personnel	74.4	73.5	73.6	73.3	72.8	73.4
Employee fringe benefits	2.0	2.2	2.3	2.5	2.7	3.1
Total salaries/fees/fringe benefits	76.4	75.7	75.9	75.8	75.4	76.5
Nonsalary costs						
Total production costs	6.1	6.3	5.9	5.8	5.7	5.5
Total facility costs	4.0	3.8	4.1	4.2	4.4	4.4
Total other nonsalary costs	13.5	14.2	14.1	14.2	14.4	13.6
Total nonsalary costs	23.6	24.3	24.1	24.2	24.6	23.5
Total operating expenditures	100.0	100.0	100.0	100.0	100.0	100.0
Total expenditures in thousands of dollars	46,611	56,374	63,020	69,938	75,898	82,830

Note: See note on table 4-51.

Source: Ford Foundation, The Finances of the Performing Arts, Volume I, New York, NY, 1975, appendix C, table 36.

Table 4-53.
Financial and operational data for major, regional, and metropolitan orchestras in the membership of the American Symphony Orchestra League: 1969-1976

	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76
				(in thousands of dollars)			
Earned income (ticket sales and fees)	34,987.0	37,356.6	40,549.3	44,001.0	48,265.7	57,046.0	64,862.6
Tax-supported grants	5,062.9	8,145.0	10,295.4	11,098.8	16,195.1	18,757.1	20,023.7
Private sector support	25,112.8	27,383.6	25,623.2	29,451.2	33,755.1	34,843.0	38,675.7
Endowment and interest	8,116.9	8,430.8	11,143.9	12,208.5	13,151.0	13,892.9	13,420.4
Gross income	73,279.6	81,316.0	87,611.8	96,759.5	111,366.9	124,539.0	136,982.4
Artistic personnel expense	47,391.7	51,384.8	54,306.0	60,292.3	69,877.8	77,623.5	84,875.8
Production expense	19,335.4	21,339.9	24,746.4	25,852.4	29,031.3	33,728.4	36,403.2
Administration	9,669.6	11,371.4	12,275.7	13,345.3	15,751.1	18,151.1	20,257.7
Gross expense	76,396.7	84,096.1	91,328.1	99,490.0	114,660.2	129,503.0	141,536.7
(Deficit)	(3,117.1)	(2,780.1)	(3,716.3)	(2,730.5)	(3,293.3)	(4,964.0)	(4,554.3)
Total attendance (in thousands)	12,667.3	15,778.4	16,089.6	16,833.2	18,336.2	18,326.6	20,032.1
Total performances	6,599	11,450	11,612	11,849	13,852	14,171	14,776

NA - Not available.

Note: The exact number of orchestras included vary from year to year and were unavailable.

Source: Research and Reference Department, American Symphony Orchestra League, Washington, D.C, July 1, 1981.

Table 4-54.
Financial and operational data for major, regional, and metropolitan orchestras in the membership of the American Symphony Orchestra League: 1976-1986

	1976-77	1977-78	1978-79	1979-80	1980-81	1981-82	1982-83	1983-84	1984-85	1985-86
Revenue					(in millions of dollars)					
Performance income and fees	62.2	70.4	80.4	93.9	107.2	121.5	133.7	148.7	167.6	184.9
Broadcasting and recording	4.5	5.6	7.3	7.5	8.1	9.9	8.1	7.5	9.0	10.4
Pension fund activities	(a)	(a)	1.3	1.3	1.4	1.8	2.7	1.9	2.1	1.9
Other earned income	7.4	10.4	13.7	15.6	18.4	22.1	24.3	27.0	33.2	42.6
Endowment and investment	14.8	16.1	19.1	23.0	28.1	32.4	32.8	35.1	38.8	42.6
Total revenue	88.9	102.5	121.8	141.3	163.2	187.7	201.6	220.2	250.7	282.4
Operating expenses										
Artistic personnel	96.0	105.9	120.2	135.8	155.3	172.6	186.5	206.5	229.2	252.3
Broadcasting and recording	1.5	3.5	5.3	5.9	6.3	7.4	6.9	7.0	8.2	9.5
Pension fund activities	(a)	(a)	0.5	0.5	0.5	0.7	1.0	0.6	0.5	0.8
Other activities	8.0	7.6	12.0	15.7	18.1	21.2	24.1	26.8	32.2	42.3
Concert production	24.9	30.2	37.6	42.2	47.5	54.5	54.8	59.4	68.4	71.0
Advertising and promotion	7.0	8.7	8.6	15.5	17.2	20.4	23.2	27.4	32.3	36.3
General and administrative	20.3	23.2	29.2	28.9	34.2	38.5	41.8	45.7	50.3	54.9
Total operating expenses	157.7	179.1	213.4	244.5	279.1	315.3	338.3	373.4	421.1	467.1
Deficiency from operations	(68.8)	(76.6)	(91.6)	(103.2)	(115.9)	(127.6)	(136.7)	(153.2)	(170.4)	(184.7)
Support										
Tax-supported grants										
City	(b)	3.8	3.8	4.0	4.1	4.9	4.8	6.3	6.8	8.6
County	(b)	2.4	2.5	2.6	2.7	2.6	2.9	3.3	3.3	3.8
State	(b)	2.4	2.0	2.1	4.7	6.2	4.5	4.9	5.3	5.7
State Arts Agencies	(b)	6.4	7.9	9.3	8.7	11.3	11.3	12.4	13.8	18.7
NEA	(b)	8.7	13.2	13.6	12.1	10.6	9.6	8.6	9.9	10.5
Boards of Education	(b)	0.4	0.5	0.8	0.8	0.8	0.8	0.9	1.0	1.1
Other sources	(b)	1.0	1.7	1.0	3.0	1.0	2.4	1.7	1.6	1.3
Total tax-supported grants	20.8	25.1	31.6	33.4	36.1	37.4	36.3	38.1	41.7	49.7
Private sector support										
Individuals	(b)	21.5	26.1	28.1	37.1	41.0	47.1	50.9	57.2	57.5
Business and industry	(b)	10.2	13.9	16.9	19.8	24.0	25.3	30.3	38.5	41.8
Foundations	(b)	2.7	0.5	2.2	1.9	2.7	2.4	3.4	2.6	2.9
Fundraising activities	(b)	8.2	9.5	11.1	14.0	19.0	18.6	18.6	23.4	24.8
Other sources	(b)	7.9	12.0	13.4	16.7	13.8	17.0	17.5	21.3	21.4
Total private sector support	44.3	50.5	62.0	71.7	89.5	100.5	110.4	120.7	143.0	148.4
Total support	65.1	75.6	93.6	105.1	125.6	137.9	146.7	158.8	184.7	198.1
Less: Development expenses	(3.2)	(4.0)	(5.9)	(7.6)	(10.2)	(12.3)	(13.4)	(16.4)	(20.7)	(24.1)
Net support	61.9	71.6	87.7	97.5	115.4	125.6	133.3	142.4	164.0	174.0
Year-end surplus (deficit)	(6.9)	(5.0)	(3.9)	(5.7)	(0.5)	(0.2)	(3.4)	(10.8)	(6.5)	(10.7)
Attendance (millions)	21.0	21.4	22.4	22.6	22.8	21.9	22.0	23.2	23.7	25.4
Number of concerts	17,421	18,027	22,096	20,229	19,327	19,204	19,167	19,086	19,969	20,272

NA - Not available.

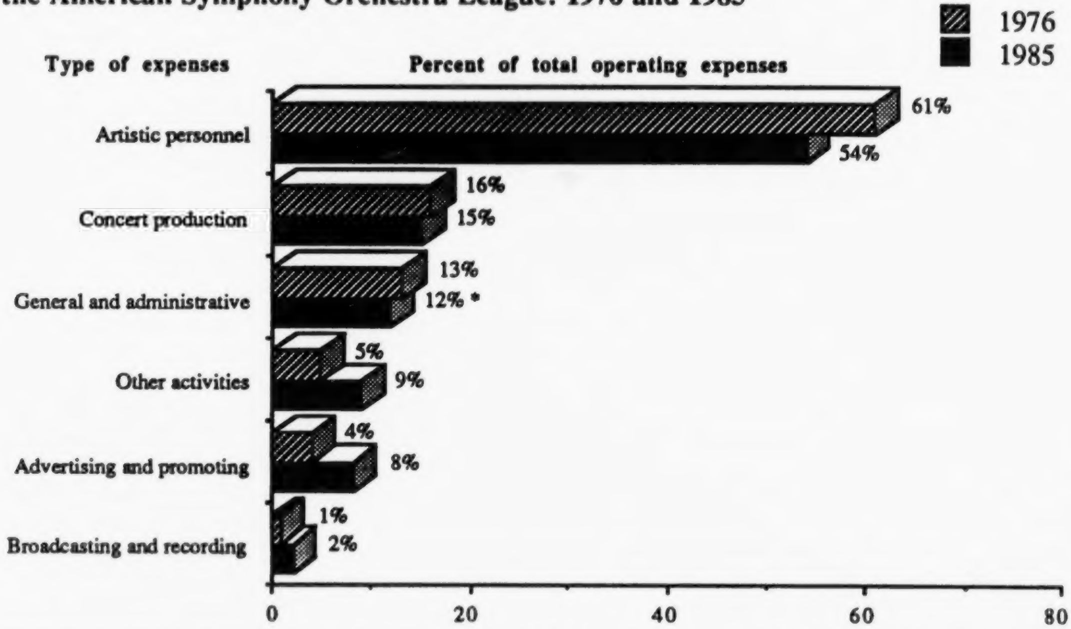
Note: Data based on major, regional, and metropolitan orchestras. The exact number varies from year to year. According to the American Symphony Orchestra League, this number ranges from 160 to 170 for more recent years.

(a) Pension activities were reported within other revenue and expense categories prior to 1978-79.

(b) Aggregate data not available.

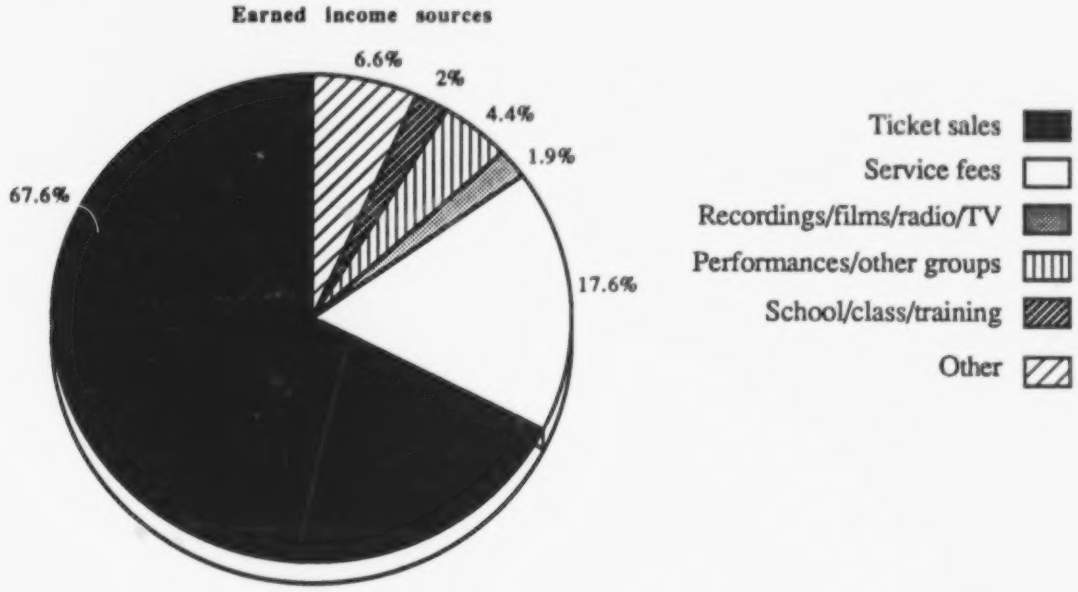
Source: American Symphony Orchestra League. Data provided by Bob Olmsted, Director, Research and Analysis, Washington, D.C., October 1987.

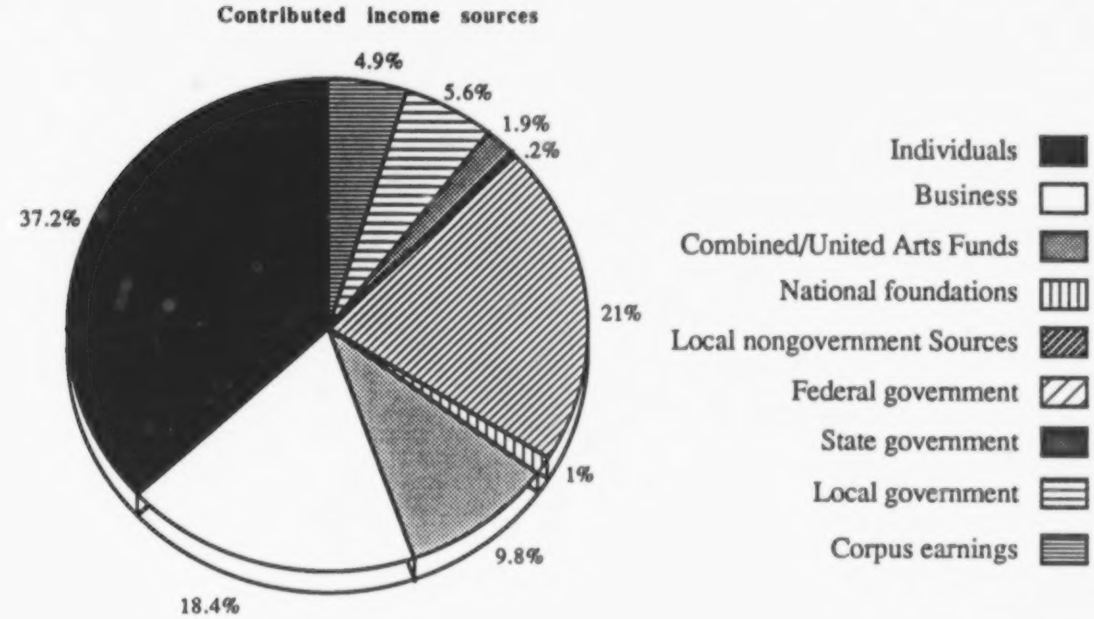
Chart 4-15.
Distribution of operating expenditures of symphony orchestras in the membership of the American Symphony Orchestra League: 1976 and 1985



*Includes pension activity. This was .2 percent of the total in 1985. In 1976 pension fund activity was included in the "other" category.
See note on table 4-53.
Source: American Symphony Orchestra League; See table 4-54 for full citation.

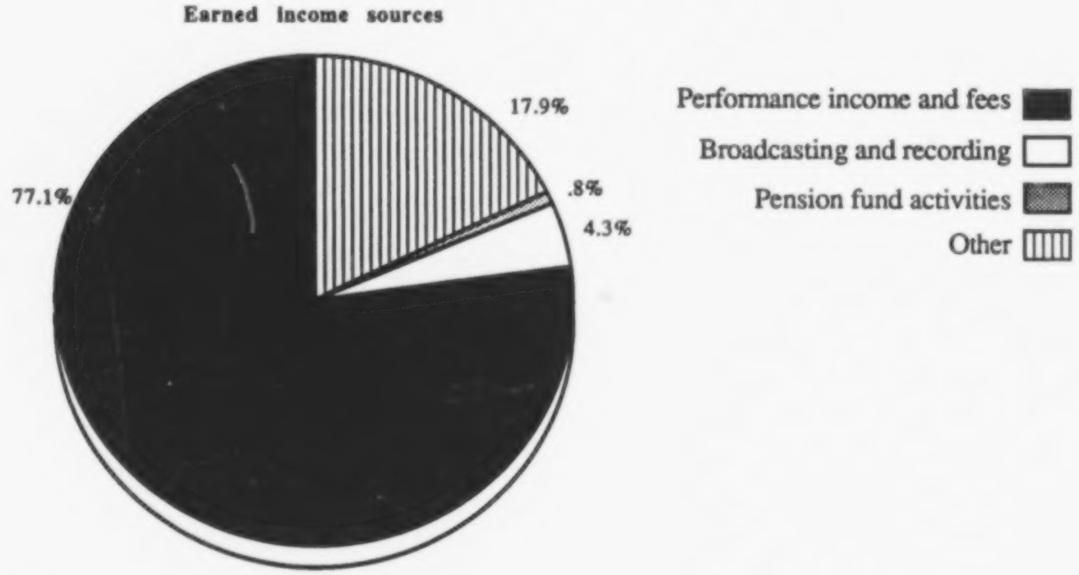
Chart 4-16.
Sources of earned and contributed income of 91 symphony orchestras in the Ford Foundation study: 1965

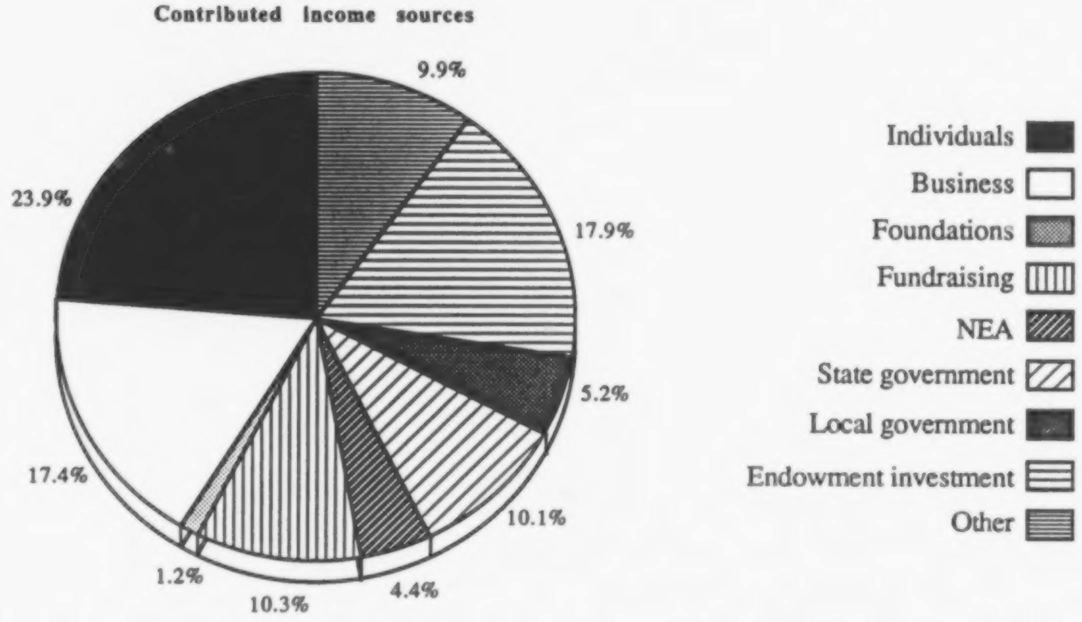




Source: Ford Foundation: The Finances of the Performing Arts, Volume I, Appendix C, tables 29 and 30.

Chart 4-17.
Sources of earned and contributed income of symphony orchestras in the membership of the American Symphony Orchestra League: 1985





Source: American Symphony Orchestra League: See table 4-54 for full citation.

Table 4-55.
Income, expenses, and activity of American Symphony Orchestra League orchestras: 1974-1983

Source of income	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	Growth
					(in millions of current dollars)						
Income											
Earned	48.3	57.0	64.9	74.2	86.4	102.7	118.3	135.1	155.3	168.8	13.3
Contributions											
Government	16.2	18.8	20.0	20.8	25.1	31.6	33.4	36.1	37.4	36.3	8.4
Private	33.8	34.8	38.7	44.3	50.5	62.0	71.7	89.5	100.5	110.4	12.6
Endowment	13.2	13.9	13.4	14.8	16.1	19.1	23.0	28.1	32.4	32.8	9.5
Total income	111.5	124.5	137.0	154.1	178.1	215.4	246.4	288.8	325.6	348.3	12.1
Expenses											
Artistic salaries	69.9	77.6	84.9	96.1	105.9	120.2	135.8	155.3	172.6	186.5	10.3
Production expenses	29.0	33.7	36.4	41.4	49.9	64.0	79.8	89.6	104.2	110.0	14.3
Administrative expenses	15.8	18.2	20.3	23.5	27.2	35.1	36.5	44.4	50.8	55.2	13.3
Total expenses	114.7	129.5	141.5	160.9	183.1	219.3	252.1	289.3	327.6	351.7	11.9
Deficit	-3.3	-5.0	-4.5	-6.8	-5.0	-3.9	-5.7	-0.5	-2.0	-3.4	
Attendance (millions)	18.3	18.3	20.1	21.0	21.4	22.4	22.6	22.8	21.9	22.0	1.9
Performances (thousands)	13.9	14.2	14.8	17.4	18.0	22.1	22.2	19.3	19.2	19.2	3.3

Source: American Symphony Orchestra League, annual reports, various years. The number of orchestras included varies from year to year. Table taken from: Hilda Baumol and William Baumol, "The Future of the Theatre and the Cost Disease of the Arts," Journal of Cultural Economics, special edition, "Bach in the Box," 1985, p. 20.

Table 4-56.
Real budgets of American Symphony Orchestra League orchestras: 1974-1983

Source of income	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	Growth rate
GNP deflator	147.7	161.2	170.5	181.5	195.4	217.4	246.8	272.4	289.1	298.4	Taux de croissance
					(in millions of 1972 dollars)						
Income											
Earned	32.7	35.4	38.1	40.9	44.2	47.2	47.9	49.6	53.7	56.6	5.6
Contributions											
Government	11.0	11.7	11.7	11.5	12.8	14.5	13.5	13.3	12.9	12.2	1.0
Private	22.9	21.6	22.7	24.4	25.8	28.5	29.1	32.9	34.8	37.0	4.9
Endowment and interest	8.9	8.6	7.9	8.2	8.2	8.8	9.3	10.3	11.2	11.0	2.1
Total income	75.5	77.3	80.4	85.0	91.0	99.0	99.8	106.1	112.6	116.8	4.5
Expenses											
Artistic salaries	47.3	48.1	49.8	52.9	54.2	55.3	55.0	57.0	59.7	62.5	2.8
Production expenses	19.6	20.9	21.3	22.8	25.5	29.4	32.3	32.9	36.0	36.9	6.5
Administrative expenses	10.7	11.3	11.9	12.9	13.9	16.1	14.8	16.3	17.6	18.5	5.6
Total expenses	77.6	80.3	83.0	88.6	93.6	100.8	102.1	106.2	113.3	117.9	4.3
Deficit	-2.3	-3.1	-2.6	-3.8	-2.6	-1.8	-2.3	-0.2	-0.7	-1.2	

Source: American Symphony Orchestra League, annual reports, various years. The number of orchestras included varies from year to year. Table taken from: Hilda Baumol and William Baumol, "The Future of the Theatre and the Cost Disease of the Arts," Journal of Cultural Economics, special edition, "Bach in the Box," 1985, p. 21.

Table 4-57.
Association of Professional Vocal Ensembles (APVE) data on income and expenses for independent (autonomous) choruses: 1980 and 1985

	1980	1985
	(in thousands of dollars)	
9 independent choruses* reporting for both years:		
Earned income	439.4	744.1
Private support	260.5	663.1
Government support	68.0	144.0
Other revenues	.9	170.3
Total revenues	768.7	1,721.5
Personnel expenses	541.2	1,097.3
Non-personnel expenses	247.7	668.1
Total expenses	788.9	1,765.3
All independent choruses reporting:	(N=36)	(N=39)
Earned income	1,113.5	1,885.5
Private support	778.3	1,778.3
Government support	155.0	317.7
Other revenues	52.5	335.6
Total revenues	2,083.3	4,315.9
Personnel expenses	1,424.0	2,670.9
Non-personnel expenses	715.3	1,667.5
Total expenses	2,139.3	4,339.3

*Includes Los Angeles Master Chorale, Paul Hill Chorale, Philadelphia Singers, South Church Choral Society, Muse of Eloquence, Cantata Academy of Metropolitan Detroit, Holland Community Chorale, Saginaw Choral Society, and Denver Chamber Chorale.

Source: Association of Professional Vocal Ensembles, Philadelphia, PA, Third National Choral Survey - 1980 Fiscal Year, table A, and Fourth National Choral Survey, 1985, Facts and Figures, table A, p. 1.

Methodological note: In 1980, 36 choruses are included and, in 1985, 39 choruses are included. The group of 9 presented separately above represent those groups reporting fully for both years as determined by a review of the names of the groups. The APVE data also include symphony and opera choruses for which many figures cannot be reported because of their affiliation with larger parent organizations. Therefore, they are excluded from this table.

Table 4-58.
Total chamber music performances by musical period for 28 presenters in the membership of Chamber Music America: 1967-1987

Period	Key composers	Total composers	Total performances
Classical	Haydn Mozart Beethoven Schubert	25	448
Romantic	Mendelssohn Schumann Brahms Tchaikovsky Dvorak	21	208
Late Romantic and early 20th century	Faure Janacek Debussy Ravel Bartok Prokofiev Ives Martinu	39	190
Viennese school and contemporary*	Schoenberg Berg Webern Shostakovich Barber Britten Ligeti Kirchner Carter Cage Lutoslawski	105	242

Note: Based on a consistent sample of 28 presenters in membership of Chamber Music America.

*All composers who were alive during the survey period were classified as contemporary, despite their varying musical styles.

Source: David M. Rubin, "Beyond the Chamber Music Hit Parade," Chamber Music, Vol. 4, No. 3, Fall 1987, p. 11.

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Table 4-59.

Changes in chamber music programming over time by musical period for 28 presenters in the membership of Chamber Music America: 1967-1988

Period	1967-68	1972-73	1977-78	1982-83	1987-88
	(percentage distribution)				
Baroque....................................	13*	5	5	5	5
Classical..................................	32	49	39	36	39
Romantic...................................	14	14	23	20	17
Late romantic and early 20th century.........	18	14	13	17	18
Viennese and contemporary....................	23	18	20	22	21

Note: Based on a consistent sample of 28 presenters in the membership of Chamber Music America.

*Expressed as a percentage of the total programming for that year. For instance in the 67-87 season, 13 percent of the pieces programmed were Baroque. Total for each column equals 100 percent.

Source: David M. Rubin, "Beyond the Chamber Music Hit Parade," Chamber Music, Vol. 4, No. 3, Fall 1987.

Table 4-60.
Total number of performances of music by the top 10 composers for 28 presenters in the membership of Chamber Music America: 1967-1987

Beethoven	149
Mozart	124
Haydn	77
Brahms	63
Schubert	56
Dvorak	44
Bartok	41
Shostakovich	33
Mendelssohn	29
Ravel	28

Source: David M. Rubin, "Beyond the Chamber Music Hit Parade," Chamber Music, Vol. 4, No. 3, Fall 1987, p. 13.

Table 4-61.
Most frequently programmed contemporary composers and their most frequently played pieces for 28 presenters in the membership of Chamber Music America: 1967-1986

Composer	Number of performances	Most popular piece
Shostakovich	33	String Quartet #8, Opuse 110
Stravinsky	13	Three Pieces for String Quartet
Britten	8	String Quartet #2 in C, Opus 36
Barber	6	Summer Music for Woodwind Quintet, Opus 31
Ibert	5	Trois Pieces Breves for Wind Quintet
Cage	4	(No piece programmed more than once)
Carter	4	(No piece programmed more than once)
Jarrett	4	(No piece programmed more than once)
Kirchner	4	Quartet #1 for Strings
Ligeti	4	(No piece programmed more than once)
Milaud	4	Suite for Violin, Clarinets, and Piano (1936) La Cheminee du Roi Rene for Wind Quintet

Source: David M. Rubin, "Beyond the Chamber Music Hit Parade," Chamber Music, Vol. 4, No. 3, Fall 1987, p. 13.

Table 4-62.
Census of Population data on State distributions of musicians/composers: 1970 and 1980

State	1970 Rank	Number of musicians/ composers	Concen- tration ratio*	1980 Rank	Number of musicians/ composers	Concen- tration ratio*
California	1	14,752	1.49	1	22,919	1.50
New York	2	12,132	1.31	2	16,836	1.56
Texas	3	5,445	1.02	3	7,717	.87
Florida	7	4,328	1.38	4	7,713	1.36
Pennsylvania	5	4,873	.83	5	5,892	.82
Illinois	4	5,120	.90	6	5,514	.75
Ohio	6	4,385	.83	7	5,424	.81
Michigan	8	3,847	.90	8	4,640	.82
New Jersey	9	3,354	.91	9	4,481	.95
Massachusetts	10	2,504	.84	10	4,257	1.12
Tennessee	11	2,129	1.12	11	3,826	1.37
Washington	12	2,095	1.26	12	3,366	1.29
Georgia	19	1,569	.70	13	2,745	.82
Minnesota	15	1,984	1.04	14	2,736	1.02
North Carolina	18	1,763	.69	15	2,652	.71
Virginia	20	1,477	.67	16	2,592	.78
Maryland	17	1,912	.97	17	2,589	.93
Missouri	14	1,988	.87	18	2,493	.82
Wisconsin	13	1,995	.90	19	2,414	.79
Indiana	16	1,934	.74	20	2,234	.65
Colorado	22	1,338	1.25	21	2,014	1.04
Louisiana	21	1,429	.94	22	1,892	.81
Nevada	25	1,090	4.19	23	1,750	3.07
Arizona	30	1,033	1.30	24	1,747	1.09
Connecticut	24	1,162	.72	25	1,740	.83
Kentucky	26	1,085	.77	26	1,666	.82
Oregon	28	1,077	1.03	27	1,621	.97
Alabama	23	1,307	.84	28	1,468	.67
Oklahoma	29	1,048	.87	29	1,314	.73
South Carolina	33	706	.57	30	1,131	.60
Iowa	31	978	.70	31	1,112	.60
Hawaii	34	620	1.69	32	1,097	1.87
Kansas	27	1,078	.98	33	904	.60
Mississippi	35	573	.61	34	899	.66
Nebraska	32	751	1.02	35	768	.77
Arkansas	37	459	.54	36	728	.58
New Mexico	36	468	1.10	37	693	.94
Maine	41	347	.73	38	548	.82
West Virginia	38	406	.57	39	521	.51
Rhode Island	40	351	.73	40	489	.79
Utah	44	234	.47	41	462	.55
New Hampshire	47	149	.39	42	426	.70
Montana	39	401	1.24	43	330	.69
Idaho	42	339	1.00	44	306	.55
South Dakota	43	316	1.02	45	303	.72
North Dakota	46	186	.70	46	287	.74
Vermont	50	91	.42	47	262	.80
Delaware	45	207	.76	48	237	.63
Alaska	49	94	.77	49	213	.87
Wyoming	48	138	.86	50	78	.26

Note: Census figures for total number of musicians/composers for 1970 were 99,533 and for 1980 were 140,556. States are in order of rank of number of musicians/composers in 1980.

*Concentration ratio: Proportion of musicians/composers in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C. Report 19, March 1987, figure VIII, p. 27. (Data are from U.S. Bureau of the Census, Census of Population.)

Table 4-63.
International Trumpet Guild membership: 1977-1985, 1987

Years	Total membership		
	In U.S.A.	Outside U.S.A.	Grand total
1977	1,158	147	1,305
1978	1,244	172	1,416
1979	1,519	281	1,800
1980	1,871	348	2,219
1981	2,107	354	2,461
1982	2,330	371	2,701
1983	2,269	295	2,564
1984	2,535	301	2,836
1985	2,681	310	2,991
1987	3,273	421	3,694

Note: Data for 1986 were not obtained.

Source: Prepared from data provided by Dr. Stephen Jones, Secretary, International Trumpet Guild, School of Music, Western Michigan University, Kalamazoo, MI; 1977 data compiled by David Baldwin; 1978-79 data compiled by Donald Bullock; 1981-83 data compiled by Stephen L. Glover (appeared in I.T.G. Journal/May 1983); 1983-87 data compiled by Bryan Goff.

Table 4-64.
American String Teachers Association membership data, by type and by instrument played: 1983-1987

	1983	1984	1985	1986	1987
Type of membership					
Active	3,175	3,322	3,568	3,659	3,820
Student	542	518	600	721	712
School and library	411	413	437	451	451
Contributor	17	25	24	20	18
Age 62 and up	410	431	474	613	690
Life	234	236	244	245	259
Friend	148	164	257	180	143
Active and spouse	35	48	54	67	85
One month					
Total	4,972	5,157	5,658	5,956	6,178
Instrument(s) played					
Violin	3,083	3,187	3,338	3,484	3,646
Viola	1,901	1,978	2,002	2,074	2,199
Violincello	1,164	1,213	1,228	1,304	1,439
Double bass	546	574	570	609	651
Guitar	307	276	284	322	321
Harp	3	50	241	201	209
Other	83	124	93	121	222
Total*	7,087	7,402	7,756	8,115	8,687

Note: 1987 figures reflect membership for the month of June. All other years were taken from the month of October.

*The total is larger than membership because many members play multiple instruments.

Source: Data provided by J. Kimball Harrison, Executive Director, American String Teachers Association, Georgia, October 1987.

Explanatory note: American String Teachers Association (ASTA) is a nonprofit education corporation which serves string and orchestra teachers, players and students, as well as guitarists and harpists. ASTA is a national organization with chartered affiliated State units.

Table 4-65.
Membership and selected activities of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA): 1985-1987

	1985	1986	1987
Number of members	37,849	37,376	37,178
Number of chapters	822	829	821
Number of quartets	NA	NA	1,700
Number of competing quartet men	1,947	2,026	1,727

NA Not available.

Note: Figures are taken from the semi-annual update of the Achievement Award Research.

Source: Data provided by Diane Witshbeber, Administrative Assistant, Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc., Achievement Award Research, Kenosha, WI, September 4, 1987.

Table 4-66.
Census of Service Industries data on numbers and revenues of nonprofit (tax exempt) and for-profit (taxable) performing arts organizations by State: 1982

	Total nonprofit		Total for-profit		Total		Percent nonprofit	
	Number of organizations	Revenues	Number of organizations	Receipts	Number of organizations	Revenues/ receipts	Organizations	Revenues/ receipts
				(dollars are in thousands)				
Total United States	1,610	$1,098,099	6,712	$3,301,101	8,322	$4,399,200	19	25
Alabama	13	3,429	29	13,040	42	16,469	31	21
Alaska	8	4,793	(b)	(a)	8	(a)	100	(a)
Arizona	18	14,654	51	7,567	69	22,221	26	66
Arkansas	8	(a)	15	2,130	23	(a)	35	(a)
California	193	(a)	1,987	1,054,321	2,180	(a)	9	(a)
Colorado	34	27,479	57	31,503	91	58,982	37	47
Connecticut	36	(a)	85	23,602	121	(a)	30	(a)
Delaware	4	(a)	6	1,086	10	(a)	40	(a)
District of Columbia	14	22;535	29	37,961	43	60,496	33	37
Florida	58	21,807	181	54,850	239	76,657	24	28
Georgia	27	11,446	67	18,626	94	30,072	29	38
Hawaii	8	(a)	51	19,228	59	(a)	14	(a)
Idaho	6	(a)	1	(a)	7	(a)	86	(a)
Illinois	55	41,918	251	94,467	306	136,385	18	31
Indiana	28	12,948	79	25,802	107	38,750	26	33
Iowa	20	6,248	39	2,586	59	8,834	34	71
Kansas	10	1,264	46	4,566	56	5,830	18	22
Kentucky	25	10,563	41	8,333	66	18,896	38	56
Louisiana	21	(a)	65	21,380	86	(a)	24	(a)
Maine	15	1,505	20	2,404	35	3,909	43	39
Maryland	23	12,288	57	14,921	80	27,209	29	45
Massachusetts	55	49,837	92	32,457	147	82,294	37	61
Michigan	45	24,310	97	50,577	142	74,887	32	32
Minnesota	45	30,943	84	37,614	129	68,557	55	45
Mississippi	10	1,580	12	3,864	22	5,444	45	29
Missouri	29	27,027	143	36,842	172	63,869	17	42
Montana	8	(a)	11	1,119	19	(a)	42	(a)
Nebraska	15	5,625	42	3,031	57	8,656	26	65
Nevada	4	899	116	58,710	120	59,609	3	2
New Hampshire	14	2,288	14	1,422	28	3,710	50	62
New Jersey	29	(a)	188	61,558	217	(a)	13	(a)
New Mexico	12	6,335	14	2,254	26	8,589	46	74
New York	230	285,503	1,493	1,198,887	1,723	1,484,390	13	19
North Carolina	35	10,345	60	7,987	95	18,332	37	56
North Dakota	5	454	8	282	13	736	38	62
Ohio	67	60,917	128	29,287	195	90,204	34	68
Oklahoma	15	(a)	25	13,579	40	(a)	38	(a)
Oregon	25	11,455	50	6,501	75	17,956	33	64
Pennsylvania	80	44,492	164	55,269	244	99,761	33	45
Rhode Island	8	3,437	20	(a)	28	(a)	29	(a)
South Carolina	17	3,738	18	7,846	35	11,584	49	32
South Dakota	6	(a)	8	1,038	14	(a)	43	(a)
Tennessee	33	11,845	232	95,253	265	107,098	12	11
Texas	70	54,501	235	76,189	305	130,690	23	42
Utah	10	9,021	14	15,981	24	25,002	42	36
Vermont	7	1,017	10	855	17	1,872	41	54
Virginia	26	12,218	61	8,339	87	20,557	30	59
Washington	39	26,360	79	26,657	118	53,017	33	50
West Virginia	9	1,355	12	5,661	21	7,016	43	19
Wisconsin	37	12,247	120	17,986	157	30,233	24	41
Wyoming	1	(a)	5	288	6	(a)	17	(a)

Note: The universe of organizations that receive questionnaires in the five-year economic census is obtained through the use of two sources. One source is filers of FICA reports; the other is filers of income tax forms (both for-profit and not-for-profit organizations). Performing arts organizations that do not submit either an FICA report or an IRS income tax report are not likely to receive a census questionnaire. Furthermore, many performing arts organizations operate as subsidiaries of larger organizations that may not be primarily in the performing arts, such as a museum or a university. In such cases, the larger organization is the one that receives the census questionnaire, and its responses will be classified in terms of its primary activity which may not be performing arts. For such reasons, the counts of numbers of organizations and their receipts/revenues presented in this table are likely to understate the levels of activity that occurred in 1977 and 1982. This note is taken from the source cited below. See methodological note on table 4-14.

(a) Data withheld to avoid disclosure for individual arts organizations. The data are included in the column total for the Total U.S.

(b) Represents zero organizations at the end of the year. In the case of Alaska, for-profit organizations existed during the year but not at the close. The for-profit organization receipts are withheld as indicated by (a).

Source: Census of Service Industries, special tabulations prepared for National Endowment for the Arts, Research Division, "Geography of U.S. Performing Arts Organizations in 1982 (Part I)," Washington, D.C., Note 23, June 1987.

Table 4-67.
Census of Service Industries data on aggregate financial measures of nonprofit (tax-exempt) classical music organizations: 1982

	Classical music organizations (423)		Selected classical music fields					
			Symphony orchestras (212)		Opera companies (65)		Chamber music groups (47	
	Amount	Percent	Amount	Percent	Amount	Percent	Amount	Percent
Total revenues	$477,209,000	100	$276,842,000	100	$128,927,000	100	$11,497,000	100
Admission receipts	183,269,000	38	100,979,000	36	35,894,000	28	2,799,000	24
Contract fees for performances	23,597,000	5	15,397,000	6	2,460,000	2	1,112,000	7
Sale of merchandise	2,954,000	1	1,061,000	(a)	1,209,000	1	285,000	2
Services to performing arts industry	4,819,000	1	2,646,000	1	(b)	(b)	(b)	(b
Other patron, contract fees	12,060,000	3	8,087,000	3	1342000	1	143,000	1
Royalties, residual fees, subsidiary rights	6,201,000	1	4,108,000	1	(b)	(b)	(b)	(b
Government contributions and grants								
National Endowment for the Arts	14,987,000	3	8,025,000	3	2,971,000	2	306,000	3
All other government sources	31,663,000	7	17,813,000	6	3,986,000	3	342,000	3
Private contributions and grants								
Individuals	70,434,000	15	36,353,000	13	15,020,000	12	1,939,000	17
Foundations	27,891,000	6	12,003,000	4	7,413,000	6	884,000	8
Business and industry	32,058,000	7	17,522,000	6	6,339,000	5	833,000	7
All other non-government sources	12,047,000	3	5,604,000	2	2,899,000	2	528,000	5
Other revenues	55,229,000	12	38,000,000	14	5,149,000	4	549,000	5
Total expenses	494,782,000		280,456,000		149,995,000		11,499,000	
Percent of revenue expenses	96		99		86		100	
Percent of contributions and grants/expenses	38		33		26		42	
Percent of revenues of organizations reporting detail of sources/total revenues	100 (expanded)		97		66		86	

Note: See table 4-14 for methodological and observational notes.

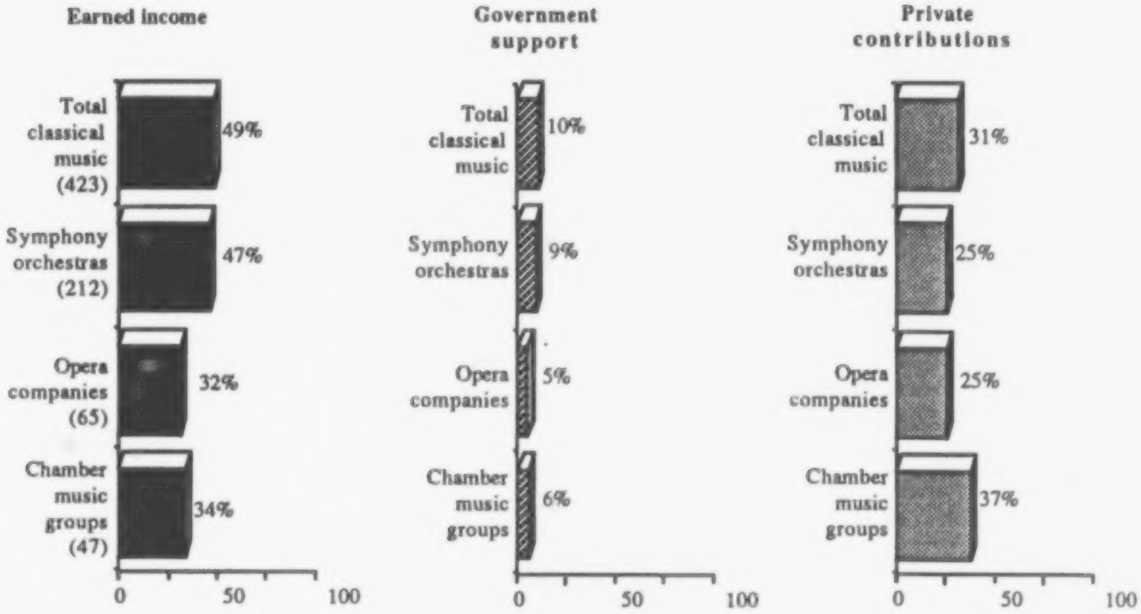
(a) Less than 0.5 percent.

(b) Data have been withheld to avoid disclosure for individual organizations. This data is included in the column total for the Total Revenues.

(c) Zero

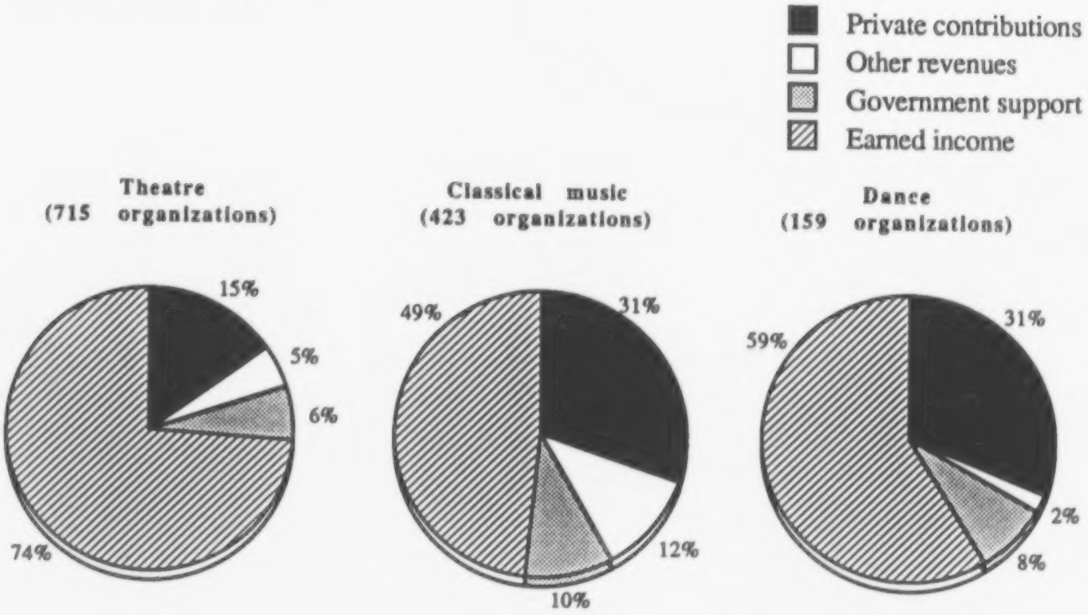
Source: National Endowment for the Arts, Research Division, "Aggregate Financial Measures of Nonprofit Theatre, and Classical Music Organizations in 1982", Washington, D.C., Note 26, August 1986, table 3. (Data are from Census of Service Industries.)

Chart 4-18.
Sources of income for nonprofit classical music organizations by type of organization: 1982



Note: in addition to earned, government and private contributions classical music organizations reported from 5 to 14 percent of revenues from "other sources."
Source: Census of Service Industries; See table 4-67 for full citation.

Chart 4-19.
Source of income of nonprofit theatre, classical music, and dance organizations: 1982



Note: Generally includes organizations filing FICA reports or IRS form 990; Percents do not total 100 due to rounding.
Source: Census of Service Industry data; See tables 4-14, 4-67, and 4-38 for full citations.

Table 4-68.
Census of Service Industries data on numbers and revenues of nonprofit and for-profit performing arts organizations by discipline: 1977 and 1982

	1977		1982	
	Tax-exempt	Taxable	Tax-exempt	Taxable
Totals......................	1,228 *	6,721 $1,768,204,000	1,610 $1,098,099,000	6,712 $3,301,101,000
Producers of live theatrical productions................	508 $154,972,000	750 $304,100,000	715 $370,059,000	873 $750,487,000
Dance groups..................	98 $50,793,000	425 $20,660,000	159 $89,152,000	142 $27,125,000
Classical music organizations...............	331 $232,124,000	87 $10,302,000.	423 $477,209,000	61 $17,911,000
All other live performing arts organizations..............	291 *	5,459 $1,058,627,000	313 $161,679,000	5,636 $2,505,578,000

Note: The universe of organizations that receive questionnaires in the five-year economic census is obtained through the use of two sources. One source is filers of FICA reports; the other is filers of income tax forms (both for-profit and not-for-profit organizations). Performing arts organizations that do not submit either an FICA report or an IRS income tax report are not likely to receive a census questionnaire. Furthermore, many performing arts organizations operate as subsidiaries of larger organizations that may not be primarily in the performing arts, such as a museum or a university. In such cases, the larger organization is the one that receives the census questionnaire, and its responses will be classified in terms of its primary activity which may not be performing arts. For such reasons, the counts of numbers of organizations and their receipts/revenues presented in this table are likely to understate the levels of activity that occurred in 1977 and 1982. Note taken from the source cited below.

*Receipts/revenues not available.

Source: National Endowment for the Arts, Research Division, "8,322 Performing Arts Organizations (Excluding Motion Pictures) Report 1982 Receipt/Revenues of $4,399,200,000," Washington, D.C., Note 21, February 1987. Census of Service Industries, special tabulations prepared for National Endowment for the Arts.

Table 4-69.
Census of Service Industries data on percent change in revenues of average nonprofit theatre, dance, and classical music performing arts organizations by source of revenue: 1977-1982

	Percent change in revenue: 1977-1982		
	Average nonprofit theatre producer	Average nonprofit dance group	Average nonprofit classical music organization
Total receipts/revenues...........................	14.2	-26.7	8.3
Admission receipts..............................	6.2	-22.9	12.4
Contract fees for entertainment.................	102.4	-14.5	-21.9
Sale of merchandise.............................	60.7	-30.2	4.2
Services to performing arts industry............	33.2	397.6	174.5
Other patron, contract fees.....................	75.1	-37.4	1.1
Royalties, residual fees, subsidiary rights.....	-85.0	*	-25.2
Government contributions/grants			
National Endowment for the Arts...............	-3.2	-59.0	-26.4
All other government sources..................	1.1	-56.6	6.1
Private contributions/grants			
Individuals...................................	37.7	-24.5	0.5
Foundations...................................	-9.1	-45.8	-12.0
Business/industry.............................	101.9	14.7	80.4
All other non-government sources..............	-17.5	158.4	-32.6
Other revenues................................	78.3	*	57.3

Note: See table 4-68 for description of the Census of Service Industries methodology. The table shows 'change' of each receipts/revenues (inflation adjusted) line item from 1977 to 1982 for the average ('typical') nonprofit organization.

*Data have been withheld to avoid disclosure for an individual dance group. The data are included in the calculation for the total receipts/revenues.

Source: National Endowment for the Arts, Research Division, "8,322 Performing Arts Organizations (Excluding Motion Pictures) Report 1982 Receipts/Revenues of $4,399,200,000," Washington, D.C., Note 21, February 1987. Census of Service Industries, special tabulations prepared for the National Endowment for the Arts.

Observational note: When averages are calculated to find the "typical" organization in each of the three groups, some fairly substantial changes show up from 1977 to 1982. The method used was to calculate the average for each receipt/revenues line of the three performing arts categories by dividing the total for each income line by the number of organizations. This was done for both 1977 and 1982. In a next step, the 1977 average data were adjusted for inflation (1982=100). The inflation adjusted 1977 data were then compared to 1982. The results of these calculations are presented in the following table summarizing 1977-1982 percentage changes in the average organization's components of receipts/revenues. It shows that the average nonprofit producer of theatre increased total receipts/revenues by 14.2 percent. For the average nonprofit dance group, total receipts/revenues declined by 26.7 percent, and in the average classical music organization, total receipts/revenues increased by 8.3 percent. Note taken from source cited above.

Table 4-70.
Growth of arts activity: 1959-1983

	1959-60	1964-65	1969-70	1974-75	1980-81	1982-83
Disposable personal income in 1972 dollars (billions, calendar year season ends)......	489.7	616.3	751.6	874.9	1,054.7	1,094.3
Theatrical playing weeks (total).............	1,884	1,893	2,071	1,900	2,804	2,248
Broadway....................................	1,156	1,250	1,047	1,101	1,461	1,258
Road companies.............................	728	643	1,024	799	1,343	990
Opera						
Companies..................................	754	732	648	807	1,019	1,031
Performances...............................	4,232	4,176	4,779	6,428	9,683	10,693
Attendance (in millions)...................	NA	NA	4.6	8.0	11.1	12.7
Symphony orchestras						
Concerts....................................	NA	5,558	6,599	14,171	19,327	19,167
Attendance (in millions)...................	NA	11.6	12.7	18.3	22.8	21.8

	------------ Percentage Change -----------				
	1960-65	1965-70	1970-75	1975-81	1981-83
Disposable personal income in 1972 dollars (calendar year season ends)................	25.9	22.0	16.4	20.5	3.8
Theatrical playing weeks (total).............	0.5	9.4	-8.3	46.2	-19.8
Broadway....................................	8.1	-16.2	5.2	32.7	-26.3
Road companies.............................	-11.7	59.3	-22.0	68.1	-19.8
Opera					
Companies..................................	-3.0	-11.5	24.5	26.3	1.2
Performances...............................	-1.3	14.4	34.5	50.6	10.4
Attendance.................................	--	--	73.9	38.8	14.4
Symphony orchestras					
Concerts....................................	--	18.7	114.7	36.4	-0.8
Attendance.................................	--	9.5	44.1	24.6	-4.4

NA - Not available.

-- Not applicable.

Sources: Disposable personal income: Economic Report of the President (1984), table B-24.
Theatrical playing weeks: League of New York Theatres and Producers and Statistical Abstract of the United States (1982-83), table 405.
Opera: Central Opera Service and Statistical Abstract (1982-83), table 405.
Symphony orchestras: American Symphony Orchestra League.
As included in James Heilbrun, "Once More With Feeling: The Arts Boom Revisited," in The Economics of Cultural Industries, edited by William Hendon, Nancy Grant, and Douglas Shaw, Association for Cultural Economics, Akron, OH, 1984, p. 38.

Table 4-71.
Average performing arts ticket prices, selected seasons: 1960-1983

Season	Broadway theater (1)	Symphony orchestras (2)	Opera Companies		Nonprofit theaters		Ford Foundation: all organizations (7)	Consumer Price Index (1967-100) (a) (8)
			Bottom (3)	Top (4)	Bottom (5)	Top (6)		
				(in dollars)				
1959-60	5.83	NA	NA	NA	NA	NA	NA	88.7
1964-65	6.10	2.94	NA	NA	NA	NA	2.79 (b)	94.5
1969-70	7.46	3.42	NA	NA	NA	NA	3.47	116.3
1970-71	7.43	NA	3.07	12.56	NA	NA	NA	121.3
1974-75	8.64	5.13	NA	NA	NA	NA	NA	161.2
1976-77	10.57	NA	4.52	18.74	NA	NA	NA	181.5
1978-79	13.96	NA	NA	NA	4.85	8.94	NA	217.4
1980-81	17.91	8.93	NA	NA	6.39	11.77	NA	272.4
1982-83	24.88	NA	7.20	36.63	8.60	16.60	NA	298.4
(date of year season ends)				(percentage increase)				
1960-70	28.0	NA	NA	NA	NA	NA	NA	31.1
1965-70	22.3	16.3	NA	NA	NA	NA	24.4 (c)	23.1
1970-75	15.8	50.0	NA	NA	NA	NA	NA	38.6
1971-77	42.3	NA	47.2	49.2	NA	NA	NA	49.6
1975-81	107.3	74.1	NA	NA	NA	NA	NA	69.0
1975-83	188.0	NA	NA	NA	NA	NA	NA	85.1
1977-83	78.2	NA	59.3	95.4	NA	NA	NA	64.4
1979-83	NA	NA	NA	NA	77.3	85.7	NA	37.3

NA - Not available.

(a) For calendar year in which season ends

(b) 1965-66

(c) 1965-66 to 1970-71

Source: James Heilbrun, "Once More With Feeling: The Arts Boom Revisited," in The Economics of Cultural Industries, edited by William Hendon, Nancy Grant, and Douglas Shaw, Association for Cultural Economics, Akron, OH, 1984, p. 40.

Methodological note: **Broadway ticket prices** (Col. 1) were calculated for 1973-74 and later years by dividing receipts from ticket sales by total attendance for each season, using data provided by the League of New York Theatres and Producers. For years before 1973-74, direct observations on attendance were not available. Average ticket prices before 1973-74 are estimates provided by George Wachtel of the League, and are based on observations of top ticket prices in each year multiplied by the ratio of average to top prices obtained in 1973-74. **Symphony orchestra ticket prices** (Col. 2) are for regular season subscription tickets. These were calculated for selected seasons by Robert Olmsted of the American Symphony Orchestra League from file data for "major" orchestras (the number rose from 24 in 1964-65 to 30 in 1980-81). **Nonprofit theater**, bottom and top ticket prices (Cols. 5, 6) are for single tickets to mainstage performances and were provided by Karen Rudman of Theatre Communications Group, Inc. The data are unweighted averages of the prices reported by 32 companies for which TCG has consistent data for the five years 1978-79 through 1982-83. The 32 companies are identified in Theatre Facts '83, p. 3. **Ford Foundation Survey ticket price**, all organizations (Col. 7). These are average ticket prices for 166 performing arts organizations of all types, as shown in Ford Foundation (1974) Appendix B, table 4c. Note taken from source cited above.

Table 4-72.
Percentage distribution of sources of operating income for various disciplines, selected years: 1982-1986

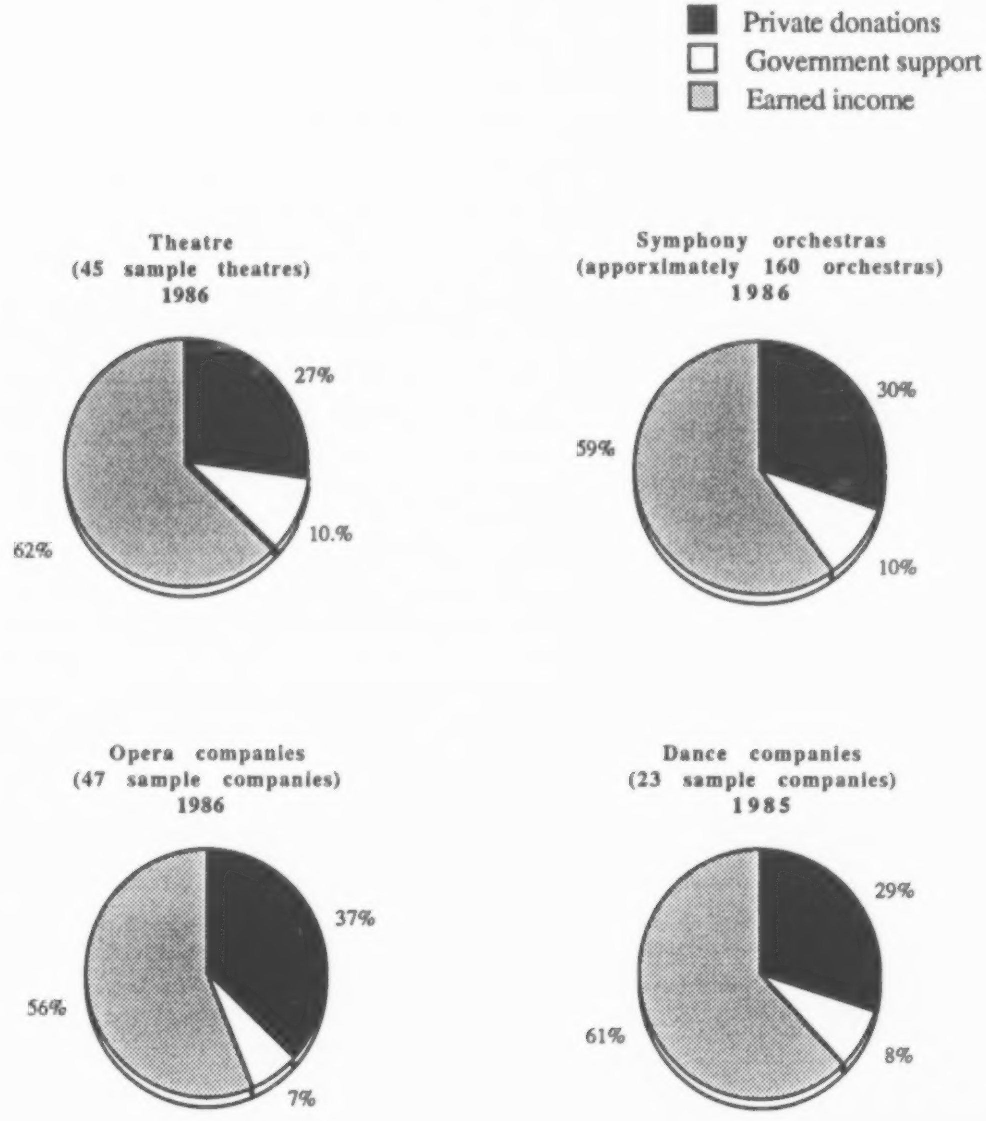
	Theatres 45 theatres)		Symphony orchestras (a)		Opera companies (47 companies)		Dance companies (23 companies)	
Source of income	1982	1986	1982	1986	1982	1986	1983	1985
Earned............................	63	62	58 (b)	59 (b)	57	56	64	61
Government........................	11	10	11	10	7	7	7	8
Private...........................	26	27	31	30	36	37	30	29

(a) Group size varies, represents major, regional, and metropolitan orchestras -- between 160 and 170 orchestras.

(b) Includes endowment and investment revenues.

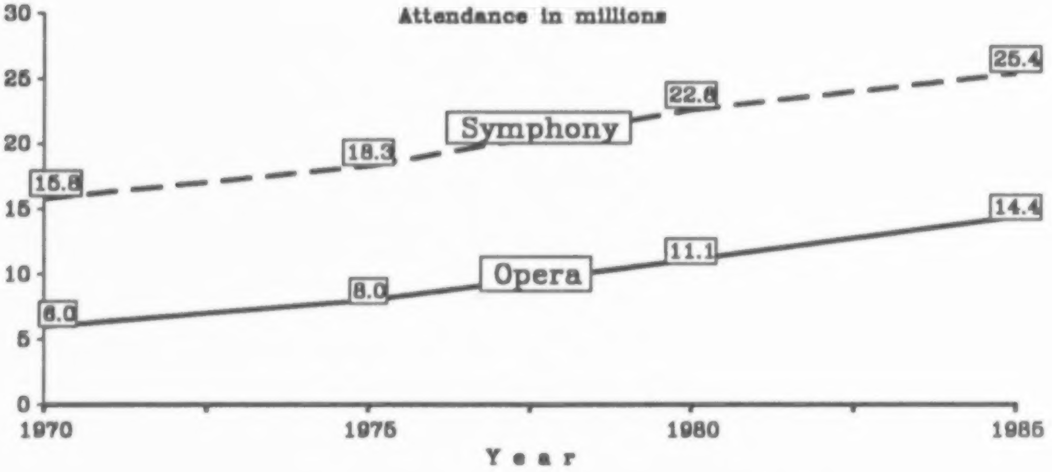
Sources: **Theatre**--Robert Holley, "Theatre Facts 86", American Theatre, April 1987, (Annual survey conducted by Theatre Communications Group, Inc.); **Symphony**--Data provided by Bob Olmsted, Director, Research and Analysis, American Symphony Orchestra League, Washington, D.C., October 1987; **Opera**--Opera America, Profile 1987, Washington, D.C., p. 34; **Dance**--Update, Dance/USA Annual Report 1986, Washington, D.C., December 1986/January 1987, p. 9.

Chart 4-20.
Percentage distributions of sources of operating income for various disciplines: 1985-1986



Source: Theatre Communications Group, Inc. (TCG); American Symphony Orchestra League (ASOL); Opera America; Dance USA; See table 4-72 for full citation.

Chart 4-21.
Estimated attendance at American Symphony Orchestra League (ASOL) and Central Opera Service member performances: 1970-1985



Source: Central Opera Service and American Symphony Orchestra League (ASOL); See tables 4-22, 4-53 and 4-54 for full citation.

Table 4-73.
Use of computers by performing arts organizations: 1979-1980

Type of company (a)	Number responding	Percent computerized (b)	Type of computer service utilized (c) (d) In-house	Time sharing	Service bureau
Theatre................	79	82	11	15	94
Symphony...............	98	81	11	11	92
Opera..................	40	80	22	13	81
Dance..................	42	79	0	.09	94
Total..................	259	81	11	12	91

Budget size	All fields		Theatre		Symphony		Opera		Dance	
	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number
$500,000 or less.......	70	49	75	15	69	20	83	5	60	9
$500,001-1,000,000.....	75	59	82	18	70	19	69	11	79	11
$1,000,001-2,500,000...	87	52	83	25	93	13	80	8	100	6
$2,500,001-5,000,000...	97	29	100	4	94	15	100	5	100	5
$5,000,001-10,000,000..	100	15	100	3	100	8	100	2	100	2
Over $10,000,000.......	100	5	0	0	100	4	100	1	0	0

(a) Based on survey conducted of members of the American Symphony Orchestra League, American Association of Dance Companies, and Opera America with budgets in excess of $250,000. Of the 304 companies included, 259 returned usable responses, an 85 percent response rate.

(b) Indicates one or more management applications were computerized.

(c) In-house indicates a computer is located on premises. Time sharing indicates only computer terminals are located on premises and main computers are elsewhere. Service bureau indicates material is forwarded to a computer service for processing on other premises.

(d) Several organizations used more than one type of computer system.

Source: Lou Moore and Nancy Kossak, editors, Computers in the Performing Arts: A Report on the National Computer Project for the Performing Arts, sponsored by the Theatre Communications Group, Inc., New York, NY, 1980, p. 9.

Table 4-74.
Results of an ACUCAA survey of presenting organizations percent of fee budget spent on each art discipline, sources of grant support, and impact of public funding on risk taking: 1985

Average percent of total fee budget spent on each art discipline		Grant support		Impact of public funding on programming	
Discipline	Percent	Source	Percent		Percent
Music	45	Percent receiving grant support	71	Percent indicating public funding had helped them a great deal to:	
Theatre	30	Percent not receiving grant support	29	Take a risk you wouldn't otherwise take	47
Other	28			Improve quality of artists/attractions	39
Rock/big name entertainers	24			Increase the number of performances	37
Dance	22			Program residency activities	36
Opera	14	Average percent of budget from various grant sources for 71 percent receiving grant support		Program for special audiences	31
Media	11			Change the type of artist/attractions	17
		Private sector	24		
		State Arts Agency	11		
		Local Arts Agency	9		
		Other	8		
		NEA	8		
		Regional Arts Agency	6		

ACUCAA - Association of College, University, and Community Arts Administrators.

Source: "Funding, Programming, and Decision Making: Weighing Alternatives," ACUCAA Bulletin in Vol. 29, No. 4, April 1986, pp. 1-5.

Methodological note: Questionnaires were sent to 181 presenting organizations from a list drawn from ACUCAA membership and the National Endowment for the Arts Inter-Arts Program master mailing list. The response rate was 67 percent. The sample had been stratified by geographic region, type of organization, and population served. The average respondent presented 25 performances of 18 artists' attractions during the 1984-85 season.

Table 4-75.
Results of an ACUCAA survey of presenting organizations extent of risk in programming by discipline and degree to which factors influence programing decisions: 1985

Percent of respondents indicating that the discipline involved a great deal of risktaking	
Discipline	Percent
Theatre, experimental	65
Music, contemporary/experimental/ electronic	61
Music, early music	58
Music, vocal recital	48
Dance, modern	43
Music, chamber	42
Music, instrumental recital	38
Media, television/radio	37
Music, chamber orchestra	33
Opera	32
Theatre, mime	32
Music, gospel	31
Theatre, puppet/marionette	30
Theatre, one/two person show	25
Music, folk	25
Dance, ethnic/folk	21
Music, choral	21
Theatre, small musical revue	19
Dance, jazz/tap/showdance	18
Music, jazz	16
Music, country	19
Rock/big name entertainers	18
Dance, ballet (modern or classical)	16
Music, attractions	12
Theatre, children's	12
Theatre, standard repertoire	10
Music, symphony orchestra	16
Music, band/big band	10
Theatre, musical theatre	6

Degree to which factors influence organization in programming decisions			
Factors	Great influence	Some influence	Little/no influence
Hearing/seeing artist perform	85.8	12.5	1.7
Artist fee	77.3	19.3	3.4
Artist availability	54.2	41.7	4.2
ACUCAA or other event reports	36.7	53.3	10.0
Reviews	33.3	59.2	7.5
Past ticket sales record of artist in the community	39.5	37.8	22.7
Networking information from colleagues	28.3	55.8	15.8
Oral information from artists' agents	21.7	55.8	22.5
Printed information from artist agencies	18.3	64.2	17.5
National conferences	25.2	40.3	34.5
Audio tapes/records	16.9	52.5	30.5
Printed articles in trade publications	15.0	59.2	25.8
Regional conferences	17.9	41.0	41.0
Video tapes	15.1	37.0	47.9
Other **	20.0	20.0	60.0
State block booking services	8.5	36.4	55.1
Regional block booking services	7.6	38.7	53.8

ACUCAA - Association of College, University, and Community Arts Administrators.

** "Other" includes radio and TV exposure of the artist; record sales; current trends; community need; other local appearances; professional reputation of artist and his/her management; and type of repertoire offered.

Source: "Funding, Programming, and Decision Making: Weighing Alternatives," ACUCAA Bulletin in Vol. 29, No. 4, April 1986, pp. 1-5.

Methodological note: Questionnaires were sent to 181 presenting organizations from a list drawn from ACUCAA membership and the National Endowment for the Arts Inter-Arts Program master mailing list. The response rate was 67 percent. The sample had been stratified by geographic region, type of organization, and population served. The average respondent presented 25 performances of 18 artists' attractions during the 1984-85 season.

Table 4-76.
Results of an ACUCAA survey of presenting organizations on opinions of presenters related to public funding of the arts: 1985

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
			(percent)		
I am confident in my ability to judge good and bad art........................	33	51	12	3	1
Funding which enables me to present a risky event improves my program.........	34	47	8	9	2
It is important to subsidize less popular contemporary events to help those art forms.........................	29	48	17	5	2
An NEA grant is a "seal of approval" which helps to solicit funds from private or corporate sponsors...........	14	42	30	8	6
I believe governmental and private support of artists has encouraged marginal talents to seek careers........	13	42	21	27	8
I would present an artist unknown to my audience in order to qualify for funding	8	29	26	24	12
Frequently I cannot predict what my audience will like......................	7	21	10	51	11
The absence of NEA funding would have no effect on my program...................	13	20	8	32	28
Funding of the arts should be a State and local issue, not a Federal one......	1	4	11	32	53
We would all be better off without any public funding..........................	0	2	8	30	61

Note: Figures may not total 100 percent because decimals have been rounded to nearest whole number. See table 4-75 for methodological note.

ACUCAA - Association of College, University, and Community Arts Administrators.

Source: "Funding, Programming and Decision Making: Weighing Alternatives," ACUCAA Bulletin in Vol. 29, No. 4, April 1986, pp. 1-5.

Chapter 5

Visual Arts

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The visual arts field includes both fine and applied arts. Fine artists create objects of beauty that are appreciated for mainly aesthetic reasons. Applied artists create or design objects that are both practical and attractive. Applied artists may design clothing, automobiles, appliances, and other products; arrange flowers; draw cartoons; illustrate publications; and compose and take photographs. They are employed by manufacturers, retail and wholesale trade establishments, advertising agencies, printing and publishing firms, theatrical producers, and television and motion picture studios. In addition, many are self-employed, doing contract work for these organizations.

Fine artists are more dependent on the general public for their livelihood. Although some well established artists support themselves by selling their work, most supplement their income with earnings from another job. For this reason relatively less statistical information is available on fine artists.

This chapter summarizes information from a variety of sources on visual arts. Section 1 covers architecture, landscape architecture, and urban/regional planning. Section 2 covers industrial design, graphics, and commercial art. Section 3 presents information on painting, photography, fine arts sales and positions for fine arts graduates. Section 4 presents data on craft artists and organizations, and section 5 presents data on historic preservation.

The major sources of information were the service organizations for the relevant occupational groupings. Hence, the data are organized primarily from an occupational perspective. By section, the major sources of information are as follows:

Architecture, Landscape Architecture, and Planning

- American Institute of Architects;
- American Society of Landscape Architects;
- American Planning Association.

Industrial and Graphic Design

- Industrial Designers Society of America;
- American Institute of Graphic Arts.

Painting, Sculpture, and Photography

- College Art Association;
- Professional Picture Framers Association;
- National Endowment for the Arts analyses of retail arts sales.

Craft Artists and Craft Organizations

- National Endowment for the Arts, sponsored studies of craft artists and organizations.

Historic Preservation

- United States Department of Interior, National Park Service;
- National Trust for Historic Preservation;
- Advisory Council on Historic Preservation.

In addition, data were obtained from the Department of Labor and the Census Bureau on each of the occupations.

Section 5-1. Architecture, Landscape Architecture, and Planning

Data in the following tables on architecture are taken from three primary sources: statistics of the American Institute of Architects (AIA), the Census Bureau, and the U.S. Industrial Outlook. The major source of data for this section is the AIA which, in addition to keeping demographic data on its entire membership, periodically conducts individual membership and firm studies.

Table 5-1 presents data on the number of registered architects and the membership of AIA by State. Table 5-2 presents 1970 and 1980 Census of Population data on the number of persons who identify their occupation as architect, by State. The Census Bureau data include a much higher number of architects than do registration figures, in part because the Census category includes architects under such titles as landscape architects, building consultants, and location analysts. For example, in California in 1980, 17,652 persons were included as architects by the Census of Population, compared to 11,509 registered architects in 1986. The total architectural labor force in 1986 was estimated by the Current Population Survey (CPS) to be 135,000 (table 5-3). It should be noted that since it is possible for an architect to be registered in a number of States, registration data do not reflect unduplicated counts.

The AIA estimates that there were approximately 74,000 registered architects in 1987 and 43,000 AIA members. These figures represent a modest but steady increase over the 1986 numbers, when there were almost 71,000 registrants and 42,000 members. Similarly, there was steady annual growth in Current Population Survey estimates of employment between 1983 and 1986, with 27,000 more architects employed in 1986 than in 1983 (table 5-3).

Another source of information on the architectural profession is the Census of Service Industries (see chapters 1 and 2 for a discussion of this study). Table 5-4 presents data from the 1982 Census on architectural firms. This study listed 13,414 establishments with a payroll of 105,270, of which 31,871 were licensed architects. In addition, 5,218 licensed architects were employed in engineering services. It should be noted that this census would classify as architectural only those firms having architecture as their primary service. Architects working in government or in firms classified under a category other than architecture, engineering, or surveying are not included in this table.

Regional Distribution of Firms and Architects

Data on the number of architects by State (tables 5-1 and 5-2) and the information on the number of architectural offices by State in table 5-5 show the concentration of architects and offices in certain States. In 1987, over 40 percent of registered architects were in 5 States (California, New York, Illinois, Texas and Florida). About 17 percent were registered in California alone. Since architects may be registered in more than one State, a portion of the architects have multistate registrations and do not necessarily reside in States in which they are registered.

Race/Ethnicity and Sex of Architects

Table 5-6 presents data from 1987 on AIA membership by race/ethnicity and sex. Of the 32,667 members who provided this information (from a total of about 48,000 regular and associate members), 1.4 percent were black, 2.5 percent were Hispanic, 4.4 percent were Asian, and 91 percent were white (calculated on basis of data in table 5-6).

The percent black and Hispanic shown in U.S. Census data for architects is almost double the percent in

AIA membership. The 1980 Census found that 2.7 percent of architects were black, 4.0 were Hispanic, .1 percent were American Indian and 3.8 percent were Asian (see table 2-14).

Table 5-7 compares Census and AIA data on sex. While the Census found 8 percent of architects were female in 1980, AIA membership was 5 percent female in 1983. This reflects the broader scope of individuals who identify themselves as architects in the Census compared to AIA membership. Since 1973, the percentage of AIA members who are women has increased substantially, from only 1.2 percent in 1974 to 5.0 percent in 1983.

Compensation of Architects

Tables 5-8 to 5-11 include selected data on compensation. Table 5-8 is taken from the U.S. Industrial Outlook and includes architects along with engineers and surveyors. Although the table reveals an increase in average hourly current dollar wages for these occupations between 1972 and 1985 (from $5.16 to $12.37), in constant 1985 dollars there was a slight decline (from $13.26 to $12.37). At the same time, the average work week declined slightly, from 40.2 to 39.6 hours.

Table 5-9 presents data from the 1987 AIA Annual Firm Survey and Table 5-10 from the 1983 Firm Survey. The 1983 survey used a much less detailed job classification. In 1987, the survey was based on a mailing to 10,000 of the approximately 15,000 member-owned firms. A 21 percent response rate was obtained. The mean salary for the highest paid position, a partner, was $53,800 in 1987, only increasing from $53,240 in 1983 (tables 5-10 and 5-11). The mean salary for the first level of architect was $26,800 in 1987. The range of salaries reported for the two surveys is somewhat different. For example, for non-clerical architectural personnel the range from the lowest to the highest position spanned about $30,000 in 1987, while it seems to have exceeded this significantly in 1983. It is difficult to tell, based on the classifications reported, whether this change reflects more a change in the way jobs were classified or a real decrease in salary range.

Compensation and Sex of Architects

In 1974, and again in 1983, the AIA conducted a study on the status of women in architecture. Tables 5-11 and 5-13 present summary data on the two studies from the 1983 report. The 1983 study, completed to update affirmative action files, oversampled women to obtain about the same number of responses from them as from men. Response rates were about 50 percent for both females and males. These data indicate that women have made only little progress in gaining equality of salary with men. For every dollar in average annual salary, women received 68 cents in 1983, compared with 62 cents in 1974.

Architectural Fees by Type of Project

Tables 5-12a and 5-12b present data from the Census of Service Industries for 1982 on the distribution of architectural fees by type of project and on the major sources of receipts. It should be remembered that the data represent firms whose primary service is architecture. Architectural services performed as part of another establishment are classified elsewhere. The largest percentage of fees for this group came from commercial buildings (45 percent) and the second largest from public and institutional buildings (27 percent). Single family dwellings represented only about 5 percent of fees. It may be that architects in this area are employed by firms classified elsewhere.

Architects' Education

Table 5-13 compares the education of men and women in architectural firms in 1974 and 1983. This comparison has been used to explain some of the differences in men's and women's salaries. A larger percent of men had a bachelors degree in architecture, the preferred degree. Women more frequently had bachelors degrees in fields other than architecture. However, a larger percentage of women had an advanced degree (33 percent compared to 20 percent in 1983).

The U.S. Department of Education, in the "Degrees and Other Formal Awards Conferred" survey, reported on education in architecture by level of degree and gender between 1949 and 1985 (table 5-14). At all levels, for both men and women, the total number has increased considerably over the 35-year period. Bachelors degrees rose from 2,563 in 1949 to 9,325 in 1985. However, since the late 1970's degrees awarded have fluctuated. Men remain dominant in the architecture field, but the number of women awarded bachelors degrees grew from 57 in 1960 to 3,306 in 1985. Today about one-third of bachelors degrees in architecture are awarded to women. As more women matriculate through the degree ranks, their presence will become more visible. In 1949, there were seven masters degrees awarded to women and no doctorates. In 1983-84 there were over 1,000 masters degrees and 23 doctorates awarded to women.

Planning

The work of planning professionals includes the application of comprehensive regional, environmental, economic, social, and administrative analyses of community development. Planners are employed in private firms, public agencies, and colleges or universities. Most of the data in this section were obtained from the American Planning Association (APA) and its subsidiary, the American Institute of Certified Planners (AICP).

Table 5-15 provides data by State on APA and AICP membership for 1987. The APA establishes standards and procedures for certification of the profession and AICP is a subsidiary for members who are certified. Of the 10,976 active members of the APA, only half or 5,579 currently belong to the AICP. These figures demonstrate that many planners are not certified through this means. The numbers may rise, however, with increased student participation in the various accredited programs, a figure currently approaching the 1,500 mark. It is important to note that these figures do not provide an accurate count of the planning field, as membership in the APA does not reflect the whole planning industry. The planning field overlaps with other design fields such as historic preservation, real estate, and architecture so that membership information measures only the scope of professionalization, not planning in toto.

Tables 5-16 to 5-20 present data from the APA biennial salary and employment surveys as reported in the survey published in 1986. In October 1985, surveys were mailed to the entire membership of about 16,000, and about 40 percent returned the survey form. This was noted to be down 4 percent from the previous survey in 1983.

Regional Distribution of Planners

Table 5-16 presents data on the regional distribution of planners responding to the survey in 1981, 1983, and 1985. A number of regional shifts have taken place over these years. Most notable is the increase in the percent of planners in the East South Central and West South Central States. The percent employed in the Middle Atlantic States shows a decline over the period and reflects the shift of the planning population to Southern and less urban areas.

Consistent with this trend, table 5-17 indicates the small but consistent gains between 1981 and 1985 in the percent of planners working in jurisdictions with populations of less than 50,000. While figures in both tables 5-16 and tables 5-17 reveal regional shifts to less densely populated areas, most planners still describe themselves as urban (53.1 percent), compared with suburban (28.5 percent) and rural (16.5 percent).

Race/Ethnicity and Sex of Planners

Table 5-18 presents the distribution of 1983 and 1985 survey respondents by race/ethnicity and gender. It is important to remember that the responses may be affected by differences in response rates and by the characteristics of members who choose to participate. The 1983 survey had a slightly higher overall membership response and numbers. Changes relating to small sub-groups may be affected by these differences more than the overall total figures. The number of minority planners responding to the survey in 1985 declined, especially among Hispanics. This is reflected in a decline from 1.3 percent of the total to .7 percent for Hispanics. It is not known if this reflects a real decline or simply a decline in responses to the survey. The percent of planners who were black remained at 1.9 percent in both 1983 and 1985. White women were 18.1 percent of the total in 1983 and 19.3 percent in 1985. Black women were .6 percent in both years, Asian women declined from .4 to .3 percent, and Hispanic women declined from .2 percent to .1 percent. According to this table, Native American men represented .2 and .1 percent of the total in 1983 and 1985, respectively. There were no female Native American planners responding to the survey.

Compensation of Planners

Table 5-20 presents data on salary levels by gender, years of experience, and type of employment for 1985. It is clear that, with few exceptions, planners with a masters degree earn more, on average, than those with bachelors, and men earn higher salaries than women with similar education and experience.

Landscape Architecture

Landscape architects design the outdoor spaces in which people live, work, and play using skills in design, drafting, and drawing. The American Society of Landscape Architects (ASLA) is the official accrediting body for degree programs in landscape architecture. The ASLA in 1987 reported over 40 accredited programs, a figure which is increasing and which is almost 50 percent higher than in 1984.

Tables 5-21 to 5-26 present data obtained from the ASLA. The data utilize three sources: the ASLA membership statistics, salary surveys, and the ASLA annual reports.

Size of the Field of Landscape Architects

Table 5-21 presents ASLA membership statistics for selected years from 1899 to 1987. Registration of the title, "landscape architect" did not begin until 1953, when California became the first State to adopt it. Since then, ASLA membership has risen 400 percent overall and 266 percent since 1977. In 1987 there were 9,500 landscape architects on the ASLA roster.

Statistics on landscape architects are often linked with those of architects. The Bureau of Labor Statistics has estimated that there are 94,000 practicing architects and landscape architects in the United States. Although it is not possible to separate the two, data from AIA indicated about 71,000 registered architects in 1987 (table 5-1).

Regional Distribution of Landscape Architects

Table 5-22 presents a geographic distribution of landscape architects as a percentage of the ASLA membership. The South Atlantic region appears to far exceed the others in ASLA members. The Middle Atlantic and Pacific regions each represent 13 percent of the membership. New England and East South Central have the fewest members, possibly reflecting less structured professional standards or less formal activities occurring in those areas. While regional data on ASLA members exist, there is no accurate account of the extent to which landscape architects practice in States that do not require formal registration. At present, not all States require registration of landscape architects, and prior to the 1960's very few registered. The rapid growth of the field has stimulated interest and action in State participation over the last 20 years, and this increased awareness may lead to higher registration.

Compensation of Landscape Architects

Table 5-23, taken from the ASLA National Salary Survey, compares average income of landscape architects by type of employment. Data in this table indicate that the greatest gains in dollars and percent were reported by academic practitioners, an increase of almost 22 percent since 1981. These figures seem to indicate that there has recently been a relatively high demand for academics in landscape architecture.

Table 5-24 focuses on average income of men and women by looking at years of experience in the field. Female practitioners showed greater percentage gains than their male colleagues in three of five experience categories – 4-6 years; 13-18 years; and 19 or more years.

Education of Landscape Architects

Table 5-25 presents data on the number of accredited landscape architecture programs for selected years between 1971 and 1987. The data were provided by the Landscape Architecture Accreditation Board. Although degrees in landscape architecture were awarded as early as 1900, Harvard University having the first program, only limited data exists for tracking degree conferral after that date. As Table 5-25 shows, there were 22 degree programs at the bachelors and masters levels in 1971; 16 years later, the number had increased to 59. The most dramatic increase occurred at the masters level between 1984 and 1987, about 40 percent.

With the rapid growth of degree programs in landscape architecture, the demand for academic personnel has increased. Table 5-26 presents data from the ASLA annual report on the number of students, degrees, and faculty for years 1983-84 to 1986-87. The increase in academic positions is revealed in the table; between 1985 and 1987, 42 full-time jobs were added to the record. The student population during that time increased slightly, and the number of degrees conferred decreased slightly. As the academic jobs are filled and the student population shrinks, the demand will level off.

Section 5-2. Industrial and Graphic Design

This section presents data on selected aspects of the design field. This field includes a wide range of occupations and endeavors and varies widely in inclusiveness in government occupational classifications. The design category of occupations in Census Bureau statistics is currently the largest of the arts-related occupations. Some occupations included under this category are industrial designers, package designers, graphic designers, set designers, fashion designers, textile designers, and floral designers. Only a few of these occupations are discussed here.

Table 5-27 presents Census Bureau data on the total numbers in the design field by State in 1970 and 1980, and table 5-28 presents Current Population Survey data on their employment between 1983 and 1986. In utilizing data with regard to designers it should be noted that the design occupational category underwent a major change as a result of the new occupational classification system introduced in the Current Population Survey in 1983. This resulted in almost doubling of the number of persons classified as designers in 1983 compared with 1982 (see tables 2-1 to 2-7 for a discussion of the changes). Among the additions to the category were a large number of persons in occupations previously grouped with decorators.

Using a consistent classification, the data between 1983 and 1986, show a steady growth of this field (from 415,000 to 504,000) and unemployment rates ranging from 3.9 to 5.2. The unemployment figure is somewhat higher than for professional workers for the same years, but below that of the total workforce.

Another source of data on the design field is the Occupational Outlook Handbook (OOH), which uses somewhat different classifications. The handbook listed 206,000 jobs in 1986 for design fields and an additional 204,000 in the field of graphic and fine arts, which included those in graphic design as well as some painters and sculptors. The Census Bureau classification has a separate category for painters, sculptors, craft artists, and artist printmakers which included 194,000 in 1986 (see table 5-41).

This section presents selected data obtained from professional organizations representing occupations in the industrial design and graphic arts fields.

Industrial Design

Industrial design is the professional service of creating and developing specifications that optimize the function, value, and appearance of products and systems produced by manufacturers and used to regulate industrial standards and operations. Industrial designers often plan interior and exhibit spacing; develop communications systems, advertising devices, and packaging; and provide other related services.

Size of the Industrial Design Field

Because the industrial design field is so disparate, and individuals are spread throughout the economy with titles and departments varying among sectors, a reliable account is difficult to obtain. However, data from the Occupational Outlook Quarterly in table 5-29 show 13,000 industrial designers employed in 1980 compared to 12,000 four years earlier.

Compensation of Industrial Designers

The Industrial Design Society of America (IDSA) has conducted five biennial membership compensation studies. The 1987 survey was mailed to 852 members who head design groups. One hundred forty-two heads of design groups, reporting on 1,021 industrial designers, completed the survey – a 17 percent response rate. Table 5-30, from the 1987 report, summarizes the average compensation by position in each survey since 1979. The low response limits the validity of this study, but the survey concludes that the compensation rates for industrial designers have remained stable since 1985, in some instances dropping when adjusted for inflation. The mean salaries in 1987 ranged from $85,344 for a principal, owner, or president to $20,167 for an entry level designer.

Tables 5-31 to 5-33 present data from the IDSA 1987 Corporate Design Group Study. For this study questionnaires were mailed to 218 IDSA members who head corporate design groups. A 44 percent response was obtained. Data from this study provide information on the work settings and task involvement of industrial designers. Table 5-31 indicates the type of group, average group size, average budgets, and sales per dollar invested in design. The respondents were almost evenly divided among research and development, design, engineering, and marketing departments. The average group size ranged from one to six. Table 5-32 presents information on the functions of designers by group type. Designers most frequently were involved in new product design and development. Table 5-33 presents information on respondents' identification of the primary basis for judging performance of design groups. The choices included quality, production costs, customer comments, and market reaction/sales. Almost two-thirds (61 percent) of the respondents chose market reaction/sales as the primary basis by which their group was judged.

Graphic Design

The graphic design profession broadly includes illustrators, editorial artists, cartoonists, animators, printers, and other aspects of design that require visual appeal. Many graphic artists are salaried employees of a variety of organizations, but most of the 204,000 persons in this field, about 63 percent according to the Department of Labor, are self-employed freelance workers performing assorted types of graphic design work (table 5-34).

A major professional group within this field is the American Institute of Graphic Arts (AIGA), and table 5-35 presents their membership since 1954. Membership in this group is currently at about 5,420, an increase of 50 percent since 1980. Part of this increase is attributed to the introduction of licensing in 1978.

Tables 5-36 to 5-39 present data from a 1987 survey of graphic design professionals, conducted for the AIGA by Kane, Parsons and Associates. The survey was mailed to a large number (about 15,000) of members and nonmembers. There was a 30 percent response rate from members. Rates were much lower for nonmembers.

Regional Distribution of Graphic Designers

Graphic design professionals tend to reside mainly in the Northeast (table 5-36). Of those responding to the survey, 42 percent practice in this region. The reason for this may be that more advertising tends to be produced in much of the Northeast, and a majority of work done in the field involves promotional activities. In addition, a large portion (50 percent) of AIGA regional chapters are located there.

Sex and Age of Graphic Designers

While the profession as a whole seems equally divided between the sexes, younger designers are more likely to be women (table 5-37). The survey revealed that 64 percent of graphic designers in their twenties are female, compared to 36 percent of males. These figures may reflect the fact that women only recently entered the job market in large numbers, and that women are more likely than men to have left the field as they grow older.

Employment of Graphic Designers

Table 5-38 indicates that companies active in the design field are usually small, and most have ten or fewer employees. Of the mid-size firms, most graphic artists are employed in companies predominantly involved in design activities. In companies other than design firms, design departments tend to be small, especially in government, educational, and other non-profit institutions.

Graphic artists usually characterize their work as "graphic design," with over 50 percent falling in that category compared to other design activities, such as art director (17 percent) and illustrator (4 percent); with package designer trailing at 2 percent (table 5-39). Less than half (44 percent) were salaried employees of organizations, with 8 percent being freelancers and 22 percent self-employed. Almost a quarter of the respondents were principals in a firm. It is likely that proportionally more principals are members of the AIGA.

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Compensation of Graphic Designers

Personal income from the profession varies widely, as 6 percent of graphic artists earn less than $12,000 annually, and almost as many collect ten times that amount, with 5 percent earning over $125,000 (table 5-36). In this study, the median was $25,000 to $35,000 with one-quarter falling into this category. These figures show differences of $5,000 to $10,000 compared to estimates in the Occupational Outlook Handbook. For 1984, the OOH reported a median income of $18,600 and mid-range salaries of $13,000 to $26,000 for graphics and fine arts. The AIGA figures clearly represent a different group of graphic artists.

Education of Graphic Designers

From table 5-36 it is evident that the vast majority, 85 percent of graphic design professionals, earned a college degree or higher. Almost one-quarter of the respondents possess graduate degrees.

Secondary Schools Offering Design and Fine Arts Related Courses

Prior to entering college, individuals become aware of the design and fine arts field through course offerings in secondary schools. Table 5-40 presents information on the number of secondary schools offering courses in the design and fine arts fields. In 1981-82, about 4 percent of high schools offered design courses, 16.7 percent graphic and commercial arts, 47 percent crafts, and 85 percent fine arts. Enrollments over the four years of high school ranged from less than 1 percent for design arts to 37 percent for fine arts. Only 3 percent took a graphic or commercial art course.

Section 5-3. Painting, Sculpture, and Photography

The tables in this section present information on painters, sculptors, craft artist,s and photographer. Only limited information was obtained on these artists from our mailings. For example, the International Sculpture Center responded to our mailing with reference to sculpture by indicating that, while they would like to do a study, no data are currently available.

Number of Artists, Painters, Sculptors, and Photographers

Table 5-41 presents data from the Current Population Survey on employed and unemployed painters, sculptors, craft artists, artist printmakers, and photographers. The data indicate that in 1986 there were approximately 194,000 persons in the painter, sculptor, craft artist, and artist printmaker group and 131,000 in the photographer group. Unemployment for 1986 was about 2.7 percent for each group.

Geographic Distribution of Painters, Sculptors, and Photographers

Table 5-42 presents the number of painters, sculptors, craft artists, and artist printmakers by State for 1970 and 1980. The 1970 data have been updated to reflect the 1980 classification. In 1980, the largest number in this occupational group resided in California and New York. The concentration ratio compares the proportion in the State compared to the national proportion with a ratio of 1 being the same as the national. The ratio was highest in New Mexico (1.89), New York (1.81), Hawaii (1.72) and California (1.48) It was lowest in West Virginia (.32), North Dakota (.35), Arkansas (.35), Mississippi (.39), and South Dakota (.39). Table 2-8 in chapter 2 gives Census Bureau data on the percent of artists living in rural locations. In 1980, this was 15 percent for the painter category, compared to 19 percent for professional occupations and 25 percent for all occupations nationwide.

Table 5-43 gives the State distribution and concentration ratios for photographers, again for 1970 and 1980. While the largest numbers are still in California (13,060) and New York (10,539), the concentration of photographers is less pronounced than the painter, sculptor, craft artist category. The highest concentration ratios were in Nevada (1.49), New York (1.45), and California (1.26). The lowest rates were in New Hampshire (.56), West Virginia (.57), and Mississippi (.59).

Retail Art Sales

Table 5-44 presents data on retail art sales by State from the 1982 Economic Census, taken from National Endowment for the Arts Research Division Note 19. A total of 1,563 retail art dealers reported sales of about $700 million in 1982. The average art dealer had sales of $444,560. The term "art," as used in the table, includes contemporary art, art of all previous periods, art in all media, antiques, and art objects. Sales should not be interpreted as total art sales in the United States, because art is also sold by museum shops, craft fairs, auction houses, and other retail establishments that do not consider art their primary business. The total art sales by all sources are probably much greater than the $700 million reported in the table. It should also be noted that 1982 was a recession year.

From table 5-44 it can be seen that over one-third of the dollar value of art sales included in the table occurred in New York, where the average dealer had over $1 million in sales. The next largest amount was in California with about 16 percent of total sales. Together these States accounted for one-half of all art sales reported.

Sources of Receipts for Commercial Photography, Commercial Arts, and Graphic Arts

Table 5-45, from the Census of Service Industries, presents limited data on sources of receipts for the establishment categories of commercial photography, commercial art, and graphic arts in 1982. This table includes only establishments with payrolls and establishments which have photography, commercial art, and graphic arts as the major activity. Commercial photography establishments had receipts of about $778 million, commercial art establishments about $596 million, and graphic arts about $1.7 billion. The size of an average commercial photography firm in terms of receipts was about $240,000. The average commercial art firm's receipts were about $259,000, and the average graphic arts firm's receipts were $358,000 (data calculated based on total receipts divided by number of establishments). The table also gives some indication of the overlap in sources of receipts for photography, commercial, and graphic arts. For example, in 1982 firms classified as commercial photography obtained about 3 percent of their receipts from commercial art and illustration and graphic arts.

Applicants for College Art Teaching Positions

Tables 5-46 and 5-47 were compiled from data received from the College Art Association on the numbers of applicants and positions for studio and art history jobs at the college level for the last ten years. The tables are based on Keysort Curriculum Vitae forms on file with the CAA for the calendar year indicated, and on openings listed in the position listings for the academic years indicated. Most openings require the terminal degree, its equivalent, or all-but-dissertation, and most are at the entry level. About half of the openings for both artists and art history positions are tenure track, and the rest are for temporary non-tenure track positions of varying length. In describing the recent trend, the College Art Association Newsletter states:

> The overall ratio of applicants to positions has improved somewhat: 2.0 applicants for each position in 1985-86 compared to 2.4 in 1981-82. Art historians and those in the "other" categories have benefited most simply because the number of openings has increased while the number of applicants has decreased during the last five-year period.[1]

The area of studio, painting, and drawing remains the worst in which to be seeking a job in spite of the improvement in the applicant to position ratios. In 1983-84 the ratio was 9.1, in 1984-85 it was 8.7, and in 1985-86 it was 8.3 (calculated from data in table 5-46).

Section 5-4. Craft Artists and Craft Organizations

The National Endowment for the Arts sponsored a study of craft artist membership organizations in 1978 and a study of craft artists in 1980. Both studies were conducted by Mathematica Policy Research. These studies were preceded by a planning study which reviewed the findings of several previous studies of craft artists. The planning study results were published as National Endowment for the Arts Research Division Report Number 2, entitled To Survey American Crafts: A Planning Study. The findings of the Craft Organization study were published as NEA Research

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[1] College Art Association, CAA Newsletter, Fall 1986, p.8.

Division Report Number 13, entitled Craft Artists Membership Organizations 1978. The study of craft artists results were summarized in the report Crafts-Artists in the United States submitted to NEA by Mathematica Policy Research in 1982. Tables 5-48 and 5-49 present summary data from the 1978 survey of craft organizations. Tables 5-50 to 5-53 present summary data from the 1980 study of craft artists.

The 1978 study was planned as a census of all known craft organizations rather than a sample survey. The planning study estimated about 1,692 organizations on the basis of directories and previous studies. However, as a result of the mailing to this universe, a number of organizations on the initial listing were found not to be craft organizations. Of approximately 1,200 groups found to be craft organizations, 947 returned usable questionnaires. The study estimated there were about 1,218 craft organizations in the United States with an average organization membership of 299.

Most craft organizations (60 percent) were not oriented toward a single medium, but classified themselves as general media organizations. Of the single-medium groups, nearly two-thirds were organizations of fiber artists. While organizations with national or international membership were predominantly single-medium, the reverse was true of local groups.[2] Metal, wood, and other media were each the primary medium of about 4 to 6 percent of craft artists; glass, leather, paper, and multimedia were each the primary medium of 2 percent or fewer (table 5-49).

The 1978 study showed that exhibits, sales, and craft workshops were the primary activities undertaken by craft membership organizations. Jury review as a prerequisite to membership was imposed by 30 percent of all craft organizations (table 5-48). Organizations with a focus on metal had the highest use of jury review (53 percent). Over 60 percent of the organizations were incorporated, and 85 percent were tax-exempt nonprofit organizations. More than half had been in existence for at least 10 years, and 85 percent were over five years old. Most (62 percent) had annual budgets of under $5,000. Of those noting problems, inadequate storage space and inadequate funds were most frequently cited, although the report concluded that few craft organizations perceived themselves as having many problems.[3]

The 1980 study of craft artists built upon the universe list of 1,200 craft organizations from the 1978 study. From this universe, a sample of 208 organizations, including the largest organizations, was selected and asked to submit lists of members from which the sample of about 5,000 artists was drawn. About 73 percent of the sampled organizations returned membership lists, and about 74 percent of the artists sampled from these lists returned survey forms. Of the 5,000 artists sampled, about 2,637 identified themselves as craft artists. In addition to the main study, smaller studies were conducted to ascertain the extent to which results of the member study could be assumed to represent the total population of craft artists. These studies included participants in prominent exhibits, subscribers to craft magazines not published by craft organizations, and artists who sell to nationally recognized shops (see table 5-50).

Results of the study indicated that craft organization member artists are overwhelmingly female (70 percent). This is not true, however, for members who spend 40 or more hours a week working at their craft, of whom only 48 percent were female or for the samples of exhibitors (48 percent female) and sellers (55 percent female). About 98 percent of the craft artists were white. Most (56 percent) had completed college. Of the total members, only about one-third had crafts as their primary occupation. A much higher percentage of the sellers (86 percent) and exhibitors (91 percent) had crafts as a primary occupation (table 5-50). The primary medium of the largest percent of all members was fiber (42 percent), but the primary medium of the largest percent of sellers was clay (44 percent) (table 5-51).

The 1980 study of craft artists estimated that there were between 150,000 and 180,000 craft artists. This figure is substantially less than the 380,000 craft artists estimated by the 1978 study based on the membership of the organizations in the universe of craft organizations (table 5-49). The report notes several reasons for this difference. The main reason was that the estimates of the size of craft organizations based on actual counts of membership lists was about one-third lower than that for the 1978 study which was based on the broad size intervals checked off by organizations. The next most important factor was the adjustment made in 1980 for responses by members who were not craft artists. Many members of the organizations did not meet the definition of practicing craft artist. Finally, a slightly larger adjustment was made for multiple membership in 1980 than in 1978.

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[2] National Endowment for the Arts, Research Division, Craft Artist Membership Organizations 1978, Report Number 13, Washington, D.C., 1981, p.7.

[3] Craft Artist Membership Organizations 1978, p.8.

Section 5-5. Historic Preservation

Tables 5-54 to 5-58 present selected data on historic preservation activities. Services rendered in the conservation of historic buildings may include several forms of design, engineering, architecture, and archaeological endeavors. Available data tend to be reported in terms of types or number of projects. Tables in this section are from the National Trust for Historic Preservation, the Advisory Council of Historical Preservation, and the National Institute for the Conservation of Cultural Property, Inc.

The National Trust for Historic Preservation is a private nonprofit membership organization which was chartered by Congress in 1949. The Trust is dedicated to the protection and continued use of America's architectural, cultural, and maritime heritage. The framework for current Federally-sponsored efforts in the area of historic preservation is outlined in the National Historic Preservation Act (NHPA), enacted in 1966 and subsequently amended several times. The major provisions of the act include:

- Creation of the National Register of Historic Places, administered in the Department of the Interior by the National Park Service.
- Establishment of State Historic Preservation Offices (SHPO) to administer the preservation program at the State level. Each office is responsible for surveying to identify historic properties; developing a Statewide plan for preservation; providing technical assistance to Federal, State, and local agencies and the public; and helping local governments become certified to participate in the program.
- Provision of matching grants-in-aid and technical assistance to certified local governments.
- Creation of the Advisory Council on Historic Preservation as an independent agency responsible for advising the President and Congress on historic preservation matters and encouraging public interest.[4]

Grants, loans, and technical assistance for historic preservation are also available through the National Trust for Historic Preservation.

Table 5-54 shows the number of listings to the National Register of Historic Places. Since 1966, when the program started, more than 45,000 properties have been entered in the register. The number of entries per year peaked in 1982 with 4,893 (after an abnormally low year in 1981). In 1985, the number of new entries was 3,171.

Table 5-55 includes data on historic preservation grants-in-aid between 1967 and 1986. The number of participating States increased from 26 in 1969 to 50 by 1974. By 1986, 57 States and territories were participating. The amount of money apportioned to the States, however, has declined since 1980 when the total was $47 million. In 1986 it was $20 million. Grants to the National Trust for Historic Preservation peaked at $5.4 million in 1979 and were $4.2 million in 1986.

Grants awarded to the National Trust are allocated according to several loan programs: National Preservation Loan Fund (NPLF); Inner-City Ventures Fund (ICVF); Preservation Services Fund (PSF); and Critical Issues Fund (CIF). Of these four programs, the NPLF represents the greatest financial commitment (table 5-56).

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[4] Advisory Council on Historic Preservation, Twenty Years of the National Historic Preservation Act, Washington, D.C., 1986, p.13.

The Magnitude of Architectural Conservation Needs in America

The National Institute for the Conservation of Cultural Property, Inc. (NIC) – an institute representing major organizations concerned with historic preservation – sponsored a study in 1981 of historic buildings to determine the magnitude of rehabilitation needs in this area. Tables 5-57 and 5-58 summarize results of this survey. The sample for the survey of 2,114 individual buildings was drawn from the National Register of Historic Places and was designed to include about 1 percent of all historic places in the country estimated at 200,000. A standardized response form was distributed to 51 officers of the American Institute of Architects Historic Preservation Committee who coordinated the study in the States. An attempt was made to have actual fieldwork on 526 buildings done by knowledgeable architects or historic preservationists. The results showed that 62 percent of the buildings had at least one component classified as needing repair. The estimated amount needed for repair was about $105 million for the 433 buildings for which this information was obtained.

Table 5-1.
Number of registered architects (RA) and membership in American Institute of Architects (AIA): 1986 and 1987

	Registered architects (RA)			AIA members		
	1986 resident	1987 resident	Percent change 1986-1987	1986	1987	Percent change 1986-1987
Alabama	566	518	-8	436	441	1
Alaska	258 (a)	256	-1	170	145	-1
Akransas	325	387 (c)	2	287	285	-1
Arizona	1,136 (a)	1,466	3	731	801	10
California	11,509 (a)	12,538	9	6,410	6,743	5
Colorado	1,666 (b)	1,666 (b)	NA	924	881	-5
Connecticut	1,000	1,300	30	683	759	1
Delaware	100	99	-1	87	83	-5
District of Columbia	719 (a)	719 (a)	NA	487	554	1
Florida	3,514 (a)	3,858	10	2,075	2,189	5
Georgia	1,540	1,685	9	1,047	1,119	7
Guam	22 (b)	22 (b)	NA	16	16	NA
Hawaii	585 (b)	585 (b)	NA	430	459	7
Idaho	293 (a)	293 (a)	NA	138	132	-4
Illinois	3,877	3,748	-3	1,713	1,794	5
Indiana	810 (a)	810 (a)	NA	466	482	3
Iowa	350	350	NA	298	300	1
Kansas	825	825 (d)	NA	448	474	6
Kentucky	498	520	4	274	275	.5
Louisiana	1,034	1,034 (a)	NA	701	682	-1
Maine	189	213	1	79	92	16
Maryland	1,069 (b)	1,069 (b)	NA	867	963	11
Massachusetts	2,409 (a)	2,409 (a)	NA	1,291	1,420	10
Michigan	1,904 (c)	1,940 (b)	2	1,131	1,213	7
Minnesota	1,300	1,300	NA	795	852	7
Mississippi	236	249 (c)	6	187	201	7
Missouri	1,310 (a)	1,310 (a)	NA	876	887	1
Montana	314	281	-1	177	165	-7
Nebraska	497	481	-3	230	226	-2
Nevada	194	217	1	117	129	10
New Hampshire	162	178	10	124	135	9
New Jersey	1,816 (a)	1,816 (a)	NA	1,169	1,262	8
New Mexico	500	500 (d)	NA	322	319	-1
New York	5,606 (a)	6,428	14	2,787	2,990	7
North Carolina	1,146	1,282	12	906	988	9
North Dakota	132	143	8	91	90	-1
Ohio	2,595	2,670	10	1,322	1,358	3
Oklahoma	750	724	-3	470	440	-6
Oregon	1,100	1,100	NA	541	541	NA
Pennsylvania	2,824	2,977	5	1,308	1,391	6
Puerto Rico	345 (b)	345 (b)	NA	91	99	9
Rhode Island	250	250	NA	141	149	6
South Carolina	592	636	7	484	510	5
South Dakota	85	88	4	60	58	-3
Tennessee	900 (a)	953	6	525	575	10
Texas	6,195	6,075	-2	4,099	4,005	-2
Utah	472	472 (d)	NA	269	276	3
Vermont	199	203	2	80	88	10
Virgin Islands	54 (a)	53	-2	25	26	4
Virginia	1,384 (a)	1,384 (a)	NA	1,201	1,316	10
Washington	2,059	2,140	4	1,195	1,223	2
West Virginia	126	117	-7	98	98	NA
Wisconsin	1,097	1,091	-.5	564	577	2
Wyoming	120	120	NA	83	72	-13
Total	70,558	73,893	3	41.526	43,348	4

NA - Data not available upon which to calculate change.

(a) Current statistics are unavailable; 1982 statistics have been used.

(b) Current statistics are unavailable; 1985 statistics have been used.

(c) Current statistics are unavailable; 1986 statistics have been used.

(d) Arkansas' 1987 statistics are as of 9/24/86; Mississippi's 1987 statistics are as of 11/1/86; Michigan's 1986 statistics are as of 10/28/85.

Source: American Institute of Architects, Research and Planning Division, Washington, D.C., 1987

Table 5-2.
State distribution of architects: 1970 and 1980

State	1970 Rank	Number of architects	Concentration ratio*	1980 Rank	Number of architects	Concentration ratio*
California	1	7,710	1.44	1	17,652	1.50
New York	2	6,151	1.24	2	8,691	1.05
Texas	4	3,019	1.05	3	7,775	1.15
Illinois	3	3,262	1.06	4	5,583	.99
Florida	9	1,881	1.11	5	5,302	1.22
Pennsylvania	5	2,632	.83	6	4,380	.79
Massachusetts	6	2,278	1.42	7	3,815	1.31
Ohio	7	2,077	.73	8	3,505	.69
Michigan	8	1,910	.82	9	3,170	.73
Washington	12	1,494	1.66	10	3,148	1.58
New Jersey	10	1,836	.92	11	3,057	.84
Virginia	13	1,473	1.24	12	2,817	1.11
Colorado	21	745	1.29	13	2,741	1.85
Maryland	11	1,567	1.47	14	2,242	1.05
Georgia	15	1,004	.83	15	2,193	.86
Minnesota	16	1,003	.98	16	1,982	.96
Missouri	17	993	.80	17	1,945	.84
North Carolina	18	845	.61	18	1,909	.67
Connecticut	14	1,369	1.57	19	1,827	1.14
Arizona	26	540	1.26	20	1,786	1.46
Oregon	20	747	1.33	21	1,753	1.37
Tennessee	25	571	.56	22	1,581	.74
Louisiana	23	718	.88	23	1,533	.85
Wisconsin	22	732	.61	24	1,529	.66
Indiana	19	783	.55	25	1,313	.50
Kansas	24	614	1.03	26	1,169	1.01
Alabama	28	431	.52	27	1,145	.68
South Carolina	30	358	.54	28	1,115	.77
Oklahoma	27	506	.78	29	882	.64
Hawaii	32	352	1.78	30	878	1.95
Iowa	29	391	.52	31	796	.56
Kentucky	31	355	.46	32	776	.50
Utah	35	266	.99	33	686	1.07
New Mexico	36	253	1.10	34	683	1.21
Nebraska	33	340	.85	35	597	.78
Idaho	42	121	.66	36	491	1.14
Arkansas	37	218	.47	37	482	.50
Mississippi	34	267	.53	38	470	.45
Nevada	47	77	.55	39	390	.89
Montana	44	113	.65	40	373	1.01
Maine	45	105	.41	41	354	.69
Alaska	46	87	1.32	42	335	1.78
Rhode Island	38	212	.81	43	306	.65
Vermont	40	158	1.35	44	298	1.19
New Hampshire	39	160	.78	45	265	.57
West Virginia	43	116	.30	46	242	.31
North Dakota	49	63	.44	47	224	.75
Wyoming	48	68	.78	48	214	.92
Delaware	41	151	1.03	49	192	.66
South Dakota	50	55	.33	50	127	.39

Note: Census figures for total architects for 1970 were 53,670 and for 1980 were 107,693. States are in order of rank of number of architects in 1980.

*Concentration ratio: Proportion of architects in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, figure IV, p. 19. (Data are from U.S. Bureau of the Census, Census of Population.)

Table 5-3.
Architectural labor force, employment, and unemployment: 1983-1986

Occupation	1983	1984	1985	1986	Change 1983-1986
Architects	108,000	109,0000	133,000	135,000	+27,000
Employed	103,000	107,000	130,000	132,000	+29,000
Unemployed	5,000	2,000	3,000	3,000	-2,000
Unemployment rate (percent)	4.3	1.8	2.2	1.9	-2.4

Note: All unemployment rates shown in the table were calculated by the Bureau of Labor Statistics using unrounded data. Therefore, calculating unemployment rates using the rounded level for the unemployed and labor force shown above may yield slightly different rates.

Source: National Endowment for the Arts, Research Division, "Artists Employment in 1986," Washington, D.C., Note 22, March 1987. (Data are from U.S. Bureau of the Census, Bureau of Labor Statistics, Current Population Survey.)

Table 5-4.
Personnel by occupation for architectural, engineering, and surveying services: 1982

	Architectural services	Engineering services	Surveying services
Establishments	13,414	25,209	6,718
Total receipts (in thousands of dollars)	5,914,359	27,270,146	1,130,235
Annual payroll	2,404,201	11,783,504	528,895
Paid employees for pay period including March 12	105,270	441,190	35,010
Personnel by occupation			
Licensed or registered architects			
Paid employees	31,871	5,218	NA
Proprietors or partners	7,810	59	NA
Licensed or registered engineers			
Paid employees	3,369	106,748	NA
Proprietors or partners	225	5,730	NA
Licensed or registered surveyors			
Paid employees	NA	35	NA
Proprietors or partners	2	NA	85
Certified engineering technicians			
Paid employees	NA	104	NA
Proprietors or partners	0	NA	0
Other technically trained personnel			
Paid employees	NA	2,297	NA
Proprietors or partners	2	NA	2
All other personnel			
Paid employees	NA	1,111	NA
Proprietors or partners	0	NA	0

NA - Not available.

Note: Includes only establishments with payroll. See table 1-7 for general methodological note on the Census of Service Industries.

Source: U.S. Bureau of the Census, 1982 Census of Service Industries, Miscellaneous Subjects, Industry Series, Washington, D.C., May 1985, table 37.

Table 5-5.
Number of architectural offices by geographic location: 1987

State	Number of offices	State	Number of offices
Alaska	39	North Carolina	309
Alabama	106	North Dakota	38
Arkansas	69	Nebraska	66
Arizona	189	New Hampshire	62
California	1,862	New Jersey	387
Colorado	349	New Mexico	125
Connecticut	247	Nevada	50
District of Columbia	160	New York	935
Delaware	23	Ohio	406
Florida	758	Oklahoma	184
Georgia	319	Oregon	180
Guam	9	Pennsylvania	452
Hawaii	138	Puerto Rico	46
Iowa	90	Rhode Island	55
Idaho	64	South Carolina	167
Illinois	577	South Dakota	29
Indiana	154	Tennessee	189
Kansas	125	Texas	1,195
Kentucky	102	Utah	99
Louisiana	277	Virginia	356
Massachusetts	419	Virgin Islands	14
Maryland	215	Vermont	42
Maine	39	Washington	394
Michigan	314	Wisconsin	164
Minnesota	235	West Virginia	48
Missouri	236	Wyoming	44
Mississippi	91	Foreign	34
Montana	64		
		Total	13,340

Note: Data reflect offices, not number of firms.

Source: Data obtained from the American Institute of Architects, Research and Planning Division, "General Architectural Office Statistics," Washington, D.C., 1987.

Table 5-6.
Membership in American Institute of Architects by race and sex: 1987

	Regular	Associate
Total membership*	39,668	8,753
Race:		
Black	249	195
White	23,780	5,915
Hispanic	558	272
Indian	43	14
Asian	1,054	392
Other	143	48
Unidentified	13,824	1,920
Sex:		
Male	35,214	6,905
Female	1,723	1,731
Unidentified	2,726	67

NA - Not available.

*Numbers by race and sex do not total exactly to "total membership" in original source data. In addition there are about 2,000 Emeritus members.

Source: Data obtained from the American Institute of Architects, Research and Planning Division, Washington, D.C., 1987.

Table 5-7.
Distribution of the architectural profession by sex, selected years: 1970-1983

Year	Total	Men	Women	Women as percent of total architects
U.S. Census Data				
1970 (a)............................	57,081	54,948	2,133	3.7
1980 (b)............................	107,693	98,743	8,950	8.3
AIA total membership survey				
1974 (c)............................	25,144	24,849	250	1.2
1983 (d)............................	42,423	40,311	2,112	5.0
AIA corporate membership survey				
1974 (e)............................	24,945	24,705	240	0.9
1983 (f)............................	36,051	34,995	1,056	2.9

(a) Data from the 1970 Census - architects.

(b) Data from the 1980 Census - architects.

(c) Data from the 1974 total membership survey of the AIA.

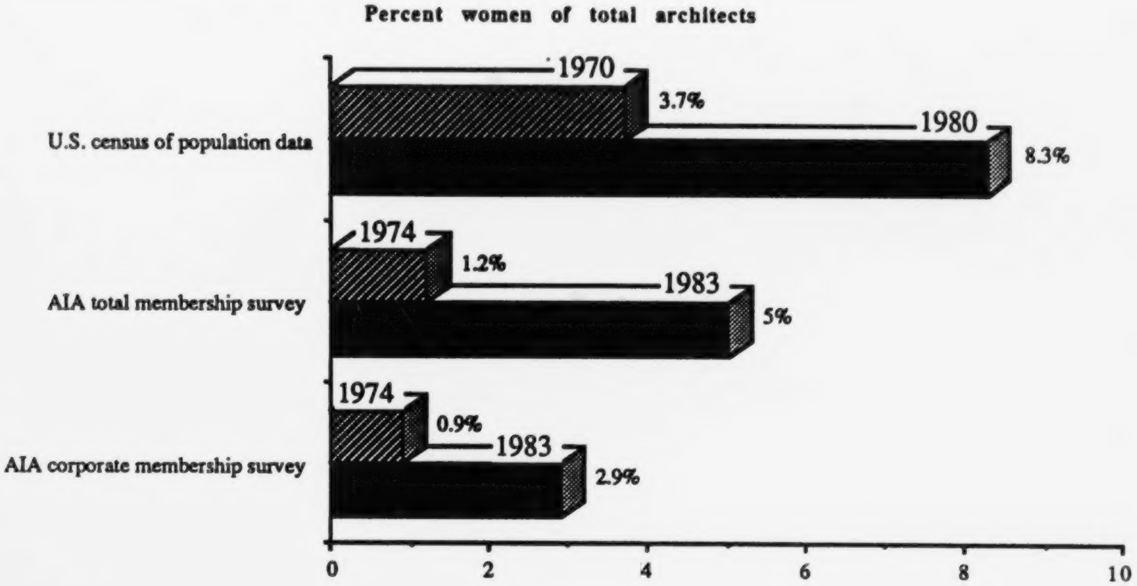
(d) Data from the 1983 total membership survey of the AIA.

(e) Data from the 1974 corporate membership survey of the AIA.

(f) Data from the 1983 corporate membership survey of the AIA.

Source: The American Institute of Architects, Women in Architecture Committee, 1983 AIA Survey of Membership: The Status of Women in the Profession, 1983, Washington, D.C., p. 6.

Chart 5-1.
Women in the architectural profession: selected years, 1970-1983



Source: U.S. Bureau of the Census and American Institute of Architects, Women in Architecture Committee; See table 5-7 for full citation.

Table 5-8.
Historical trends and recent performance and forecast: engineering, architectural, and surveying services, selected years: 1972-1987

									Compound annual rate of growth	Percent change		
Item	1972	1977	1982	1983	1984	1985	1986 (a)	1987 (b)	1972-86	1984-85	1985-86	1986-87
Receipts (millions of dollars)....	7,588	14,737	35,557	37,335	40,241	43,259	44,946	44,452	13.5	7.5	3.9	-1.1
Employees on payroll (thousands)..	339.3	424.0	572.3	575.8	625.5	667.6	712.3	NA	5.4	6.7	6.7	NA
Average hourly earnings (dollars).	5.16	7.13	10.97	11.51	11.89	12.37	NA	NA	NA	4.0	NA	NA
Average weekly hours.............	40.2	39.6	39.4	39.6	39.5	39.6	NA	NA	NA	0.3	NA	NA

NA - Not available.

(a) Estimated

(b) Forecast

Source: Engineering News-Record; (forecasts by International Trade Administration).
As included in U.S. Department of Commerce, International Trade Division, U.S. Industrial Outlook, 1987, Washington, D.C., 1987, p. 65-2.

Table 5-9.
Architects' compensation by position for all firms: 1987

Position	All firms*			
	3rd quartile	Median	1st quartile	Mean
Intern	24,000	20,500	18,000	21,700
Architect I	29,000	25,000	22,300	26,800
Architect II	32,000	28,000	25,000	29,000
Architect III	36,500	32,100	29,000	33,300
Manager	45,000	40,000	35,000	41,000
Principal/partner	70,000	50,000	40,000	53,800
Engineer	40,000	35,900	31,000	39,800
Landscape architect	35,000	28,000	22,400	29,200
Planner	41,400	32,000	23,500	31,400
Interior designer	30,000	24,000	20,000	24,800
Specifier	37,500	32,000	26,000	30,800
Draftsman	24,000	20,000	16,000	20,100
Other technical staff	31,000	25,000	18,000	24,800
Marketing staff	32,500	25,000	20,000	26,000
Office manager	28,000	22,000	18,000	22,200
Non-technical staff	28,000	20,000	15,000	20,500
Administrative/clerical	19,500	16,000	13,500	16,100

*The compensation figures reported in this table refer to the total annual compensation, including bonuses and profit sharing, of persons working in AIA member-owned firms.

Source: American Institute of Architects, Research and Planning Division, The 1987 AIA Firm Survey Report, Washington, D.C., 1987, p. 37.

Methodological note: The 1987 AIA Firm Survey questionnaire was mailed to 10,000 of the 15,000 AIA member-owned firms in January 1987. All firms with three or more architects, and a random sample of the one- and two-architect firms, received the survey. AIA member-owned firms represent approximately 90 percent of all firms offering architectural services. Respondents returned 2,103 completed surveys to the AIA, a 21 percent response rate. The tabulated responses represent 12 percent of all AIA member-owned firms. The survey results were weighted to correct for response bias according to firm size and geographic location using data from the universe of AIA membership. The intent of the 1987 AIA Firm Survey is to develop an accurate profile of the way firms in the architectural services industry of the United States conduct business.

Table 5-10.
Total compensation in architectural firms: 1983

Staff	Total compensation (a)					
	Percentile					
	95th	75th	50th (b)	25th	Mean	Standard deviation
	(in dollars)					
Principal	122,400	59,250	39,000	24,000	53,240	30,622
Supervisory	55,200	37,000	28,000	21,000	34,666	17,990
Technical I	39,250	28,000	23,000	19,000	26,049	14,249
Technical II	31,000	22,000	17,000	13,250	21,322	11,782
Technical III	22,600	16,000	13,000	9,000	15,047	8,145

(a) The total compensation equals annual base salary plus extra compensation earned through benefits, overtime, and bonuses.

(b) Median.

Source: American Institute of Architects, 1983 AIA Firm Survey Report, Washington, D.C., 1984, p. 16.

Methodological note: The 1983 AIA Firm Survey was the fourth in a series of studies begun in 1979 on employment and compensation of AIA members' firms. The survey form was mailed to a random sample of 6,624 firms (40 percent of AIA member firms). A total of 643 questionnaires were returned with usable data. The following are definitions of the staff categories:

Principal: owner, partner, corporate officer, participating associate.

Supervisory: general manager, department head, project manager, project architect, project engineer.

Technical I: senior professional staff, frequently licensed, highly skilled specialist; job captain; senior designer; senior drafter; senior specifier; senior construction administrator.

Technical II: intermediate technical staff, usually not licensed; includes intermediate levels of positions listed in technical I; manager of clerical staff.

Technical III: junior technical staff, not licensed; includes junior levels of positions listed in technical I; secretarial or clerical staff; office assistant.

Table 5-11.
Average salary for men and women in the architectural profession by position: 1974 and 1983

Position	1974*		1983*	
	Men	Women	Men	Women
Principal/partner	26,400	17,700	47,200	34,400
Associate	17,700	16,900	34,000	30,400
Employee	18,500	13,200	NA	NA

NA - Not a category in the survey.

Note: No adjustments for inflation are made.

*1974 and 1983 salaries represent full-time employee positions.

Source: The American Institute of Architects, 1983 AIA Survey of Membership: The Status of Women in the Profession, Washington, D.C., 1983, p. 12.

Methodological note: The purpose of the 1983 Membership Survey was to collect data on male and female members of the AIA to update their Affirmative Action Plan. The survey was sent to a random sample of male and female architects with a higher sampling ratio for women. The response rates for questionnaires returned before the final cut-off date were as follows:

	Total mailed	Total returned	Response rate (percent)
Men:	982	476	49
Women:	1,019	557	55

Observational note: The report concluded that, when average salaries are compared, women have made little progress in gaining equal status with men in terms of remuneration. For every dollar in annual salary earned by a male respondent, the woman received 68 cents, compared to 62 cents in 1974. More than three times as many women (35 percent) than men (9 percent) earned less than $20,000. Conversely, more than twice as many men (14 percent) than women (6 percent) earned more than $50,000 (data not shown).

Table 5-12a.
Architectural and engineering fees by type of project: 1982

Fees by type of project	Architectural	Engineering
	(dollars are in thousands)	
Establishments	13,414	25,209
Total receipts	5,914,359	27,270,146
Architectural and engineering fees by type of project		
Architectural and engineering work, in-house	5,106,604	24,887,404
	(percent)	
Single-family dwellings	4.7	1.5
Multi-family dwellings	9.2	1.6
Commercial buildings	44.5	7.6
Water supply and sanitation facilities	0.8	9.8
Industrial plant processes and systems	4.6	29.5
Highways, roads, bridges, and streets	0.7	5.4
Airports, railroads, and mass transportation	1.9	2.5
Power generating and transmission facilities	0.5	22.6
Naval and aeronautical	1.6	3.1
Public and institutional facilities	26.6	4.5
Other types of projects	4.9	11.9

Note: Includes only establishments with payroll. See table 1-7 for general methodological note on the Census of Service Industries..

Source: U.S. Bureau of the Census, 1982 Census of Service Industries, Miscellaneous Subjects, Industry Series, Washington, D.C., May 1985, table 38.

Table 5-12b.
Major sources of receipts and fees by class of clients for architectural, engineering, and surveying services: 1982

Major sources of receipts	Architectural services	Engineering services	Surveying services
		(dollars in thousands)	
Establishments	13,414	25,209	6,718
Total receipts	5,914,359	27,270,146	1,130,235
Source of receipts			
Architectural services except landscape	4,736,922	584,691	6,899
Landscape architecture	37,117	33,531	2,545
Consulting and design engineering devices related to construction or site work	280,175	17,236,697	93,401
All other	52,390	7,033,485	16,118
Surveying services	14,655	569,288	962,754
Work not performed in house (reimbursables)	724,647	1,320,866	28,805
Other sources	68,453	492,588	20,433
Fees by class of client			
Total fees including in-house work and work performed by others			
Government	1,351,017	7,644,073	155,521
Private institutions	1,027,760	525,994	32,936
Construction firms	193,446	997,373	166,920
Architects	161,892	1,357,471	29,139
Engineers	45,715	850,826	86,858
Industrial, business, and commercial firms	2,439,443	13,890,757	266,606
Private individuals	492,491	677,711	287,839
Other clients	134,142	833,353	83,963

Note: Includes only establishments with payroll. See table 1-7 for methodological notes on the 1982 Census of Service Industries.

Source: U.S. Bureau of the Census, 1982 Census of Service Industries, Miscellaneous Subjects, Industry Series, Washington, D.C., May 1985, table 35.

Table 5-13.
Educational level of architects by sex: 1974 and 1983

Educational level	1974 (b)		1983 (b)	
	Men	Women	Men	Women
	(percent of respondents)			
Bachelor of Architecture degree.......	85	65	78	58
Other undergraduate degree (a)........	20	43	33	54
Graduate degree.......................	11	27	20	33

Note: See table 5-11 for methodological note.

(a) Persons who did not respond to this question were assumed to have no other undergraduate degree.

(b) Base year varies for each educational level.

Source: The American Institute of Architects, 1983 AIA Membership Survey: The Status of Women in the Profession, Washington, D.C., 1983, p. 5.

Table 5-14.
Earned degrees in architecture and environmental design conferred by institutions of higher education, by level of degree and sex of student: 1949-50 to 1984-85

Year	Bachelors degrees			Masters degrees			Doctors degrees		
	Total	Men	Women	Total	Men	Women	Total	Men	Women
Architectural degrees only*									
1949-50	2,563	2,441	122	166	159	7	1	1	NA
1951-52	2,210	2,098	112	240	230	10	NA	NA	NA
1953-54	1,623	1,531	92	158	147	11	3	1	2
1955-56	1,443	1,373	70	199	182	17	2	2	NA
1957-58	1,612	1,536	76	231	216	15	5	5	NA
1959-60	1,801	1,744	57	319	305	14	17	17	NA
1961-62	1,774	1,719	55	311	296	15	1	1	NA
1963-64	2,059	1,981	78	383	366	17	3	3	NA
Architecture and related fields of design*									
1965-66	2,663	2,561	102	702	661	41	12	11	1
1967-68	3,057	2,931	126	1,021	953	68	15	15	NA
1969-70	4,105	3,888	217	1,427	1,260	167	35	33	2
1970-71	5,570	4,906	664	1,705	1,469	236	36	33	3
1971-72	6,440	5,667	773	1,899	1,626	273	50	43	7
1972-73	6,962	6,042	920	2,307	1,943	364	58	54	4
1973-74	7,822	6,665	1,157	2,702	2,208	494	69	65	4
1974-75	8,226	6,791	1,435	2,938	2,343	595	69	58	11
1975-76	9,146	7,396	1,750	3,215	2,545	670	82	69	13
1976-77	9,222	7,249	1,973	3,213	2,489	724	73	62	11
1977-78	9,250	7,054	2,196	3,115	2,304	811	73	57	16
1978-79	9,273	6,876	2,397	3,113	2,226	887	96	74	22
1979-80	9,132	6,596	2,536	3,139	2,245	894	79	66	13
1980-81	9,455	6,800	2,655	3,153	2,234	919	93	73	20
1981-82	9,728	6,825	2,903	3,327	2,242	1,085	80	58	22
1982-83	9,823	6,403	3,420	3,357	2,224	1,133	97	74	23
1983-84	9,186	5,895	3,291	3,223	2,197	1,026	84	62	22
1984-85	9,325	6,019	3,306	3,275	2,148	1,127	89	66	23

NA - Not available.

*Prior to 1965-66, includes degrees in architecture. From 1965-66, includes degrees in environmental design, general; architecture; interior design; landscape architecture; urban architecture; city, community, and regional planning; and other architecture and environmental design. Although a strenuous effort has been made to provide a consistent series of data, minor changes have occurred over time in the way degrees are classified and reported. Any degrees classified in early surveys as "first-professional" are included above with bachelors degrees; any degrees classified as "second-professional" or "second-level" are included with masters degrees. Data for all years are for 50 States and the District of Columbia.

Source: U.S. Department of Education, Center for Education Statistics, "Degrees and Other Formal Awards Conferred" surveys.
As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics, U.S. Government Printing Office, Washington, D.C., May 1987, table 163, p. 202.

Table 5-15.
Total number of active American Planning Association (APA) and American Institute of Certified Planners (AICP) members by chapter: 1987

Chapter	(Number and percent of total APA membership) APA		AICP/APA		Student		Planning officials		Total APA membership
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	
Alabama	75	40	47	25	5	3	57	31	184
Alaska	84	69	19	16	1	1	12	10	116
Arizona	292	65	94	21	27	6	60	13	473
Arkansas	51	52	20	20	2	2	33	33	106
California	2,008	57	856	24	244	7	410	12	3,518
Colorado	340	47	155	22	24	3	205	28	724
Connecticut	177	55	109	34	10	3	16	5	312
Delaware	30	60	14	28	3	6	3	6	50
Florida	786	54	501	35	70	5	117	8	1,474
Georgia	205	50	105	26	29	7	81	20	420
Hawaii	112	68	38	23	10	6	2	1	162
Illinois	434	55	169	21	79	10	105	13	787
Indiana	130	67	40	21	11	6	18	9	199
Iowa	91	41	40	18	29	13	39	18	199
Kansas	77	37	40	19	13	6	71	34	201
Kentucky	85	55	44	28	5	3	22	14	156
Louisiana	116	51	37	16	18	8	48	21	219
Maryland	168	54	102	33	12	4	34	11	316
Michigan	251	50	159	32	43	9	46	9	499
Minnesota	195	51	101	27	24	6	65	17	385
Mississippi	35	35	15	15	4	4	48	48	102
Missouri	139	53	78	30	10	4	53	20	280
National Capital (a)	319	52	215	35	34	6	43	7	611
Nebraska	27	36	23	31	11	15	10	14	71
Nevada	74	45	29	18	1	1	52	32	156
New England (b)	425	56	196	26	72	10	80	11	773
New Jersey	325	56	201	34	32	5	27	5	585
New Mexico	86	58	23	16	13	9	26	18	148
NY Metropolitan	364	52	254	36	65	9	32	5	715
NY Upstate	222	57	96	25	57	15	15	4	390
North Carolina	281	50	145	26	41	7	118	21	585
N. New England (c)	164	70	42	18	11	5	29	12	246
Ohio	261	47	170	31	62	11	78	14	571
Oklahoma	58	39	47	31	4	3	36	24	145
Oregon	192	54	94	27	30	8	34	10	350
Pennsylvania	350	50	231	33	46	7	69	10	696
South Carolina	117	47	50	20	13	5	71	28	251
Tennessee	144	50	99	34	25	9	40	14	308
Texas	594	49	256	21	84	7	271	22	1205
Utah	77	38	52	25	7	3	68	33	204
Virginia	445	55	236	29	47	6	93	11	821
Washington	285	52	183	33	36	7	60	11	564
West Virginia	29	35	14	17	0	0	25	30	68
West Central (d)	127	67	34	18	11	6	9	5	181
Wisconsin	129	46	105	38	32	11	17	6	283
Grand total	10,976	53	5,579	27	1,407	7	2,848	14	20,809

Note: The American Planning Association (APA) is organized exclusively for charitable, educational, literary and scientific research purposes to advance the discipline of planning. Membership is open to all with an interest in planning. Members of AICP are those members of APA who have met the required qualifications of education, experience, and examination in the field of planning.

(a) This chapter includes Washington, D.C. and Montgomery and Prince Georges Counties in Maryland.

(b) This chapter includes Massachusetts and Rhode Island.

(c) This chapter includes Maine, New Hampshire, and Vermont.

(d) This chapter includes Idaho, Montana, North Dakota, South Dakota, and Wyoming.

Source: American Planning Association, Membership Services Department, Washington, D.C., 1987.

Table 5-16.
Percentage distribution of planners by geographic region: 1980-1985

Regions	Percent of U.S. population in region 1980	1981 (N = 8,162)	1983 (N = 7,283)	1985 (N = 6,524)	Rate of change 1983-1985
		(percentage distribution)			
1. New England...........	5.5	6.1	5.3	5.8	+ 9.4
2. Middle Atlantic.......	16.0	12.4	12.2	11.3	- 7.4
3. South Atlantic........	16.0	19.8	20.7	19.0	- 8.2
4. East South Central....	6.4	3.9	3.7	5.4	+45.9
5. East North Central....	18.4	14.1	13.1	12.6	- 3.8
6. West North Central....	7.6	6.8	6.3	6.5	+ 3.2
7. West South Central....	10.5	6.4	6.3	7.7	+22.2
8. Mountain..............	5.0	7.7	8.5	8.5	No change
9. Pacific...............	14.0	20.0	22.5	21.6	- 4.0
10. Canada................	NA	2.9	1.5	1.6	+ 6.7
Total.....................	100.0	100.0	100.0	100.0	100.0

NA - Not applicable.

Note: Regions are Census Bureau Classifications. See Appendix 2 for a list of States included.

Source: James Hecimovich and JoAnn C. Butler, Planners' Salaries and Employment Trends, 1985. Planning Advisory Service Report Number 395, American Planning Association, Chicago, IL, 1986, pp. 3-4.

Methodological note: This table is taken from a report which is part of a series on the salaries and employment characteristics of APA membership. The surveys used to gather the data for the 1985 study were mailed in October 1985. Of the 16,612 nonstudent, professional planners surveyed, 6,645 or 40 percent responded to this survey. This response rate is down 4.4 percent from the 1983 survey.

Table 5-17.
Where public agency planners work, by size and type of jurisdiction: 1981, 1983, and 1985

Jurisdictions	1981 (N = 4,757)*	1983 (N = 4,509)*	1985 (N = 4,107)*
		(percent of respondents)	
Size			
250,000 and over	33.6	31.8	32.6
50,000 to 249,999	38.6	35.7	34.3
Under 50,000	27.7	32.5	33.1
Type (self-defined)			
Urban	59.0	53.1	53.1
Suburban	24.7	26.5	28.5
Rural	15.9	16.0	16.5
Mixed	NA	4.0	1.9

NA - Not a separate category.

Note: See table 5-16 for methodological note.

*This table includes only public agency planners and hence has a smaller number of respondents than the total sample for each year.

Source: James Hecimovich and JoAnn C. Butler, Planners' Salaries and Employment Trends, 1985. Planning Advisory Service Report Number 395, American Planning Association, Chicago, IL, 1986, p. 2.

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Table 5-18.
Distribution of planners responding to the American Planning Association (APA) membership survey by race/ethnicity and sex: 1983 and 1985

Race/ethnicity	Number of respondents (percent of total respondents)							
	1983				1985			
	Male (N = 5,998)		Female (N = 1,440)		Male (N = 5,166)		Female (N = 1,315)	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent
White...............	5,660	76.1	1,347	18.1	4,917	75.8	1,249	19.3
Black...............	93	1.3	44	0.6	83	1.3	39	0.6
Hispanic............	84	1.1	16	0.2	41	0.6	4	0.1
Native American.....	15	0.2	2	0.0	5	0.1	1	0.0
Asian...............	126	1.7	29	0.4	102	1.6	20	0.3
Other...............	20	0.3	2	0.0	18	0.3	2	0.0

Note: See table 5-16 for methodological note.

Source: James Hecimovich and JoAnn C. Butler, Planners' Salaries and Employment Trends, 1985. Planning Advisory Service Report Number 395, American Planning Association, Chicago, IL, 1986, p. 16.

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Table 5-19.
Types of employers of planners by sex: 1985

Type of employer	Number and percent of all male respondents Male (N = 5,026)		Number and percent of all female respondents Female (N = 1,205)	
	Number	Percent	Number	Percent
City planning	1,602	31.9	419	33.5
County planning	645	12.8	175	14.0
Joint city/county	131	2.6	44	3.5
Metro or regional	312	6.2	83	6.6
State planning	99	2.0	27	2.2
Other public agencies	396	7.9	116	9.3
Federal	134	2.7	33	2.7
Consultants	1,017	20.2	209	16.7
Private business	234	4.7	45	3.6
University or college	323	6.4	48	3.8
Nonprofit	133	2.6	51	4.1

Note: See table 5-16 for methodological note.

Source: James Hecimovich and JoAnn C. Butler, Planners' Salaries and Employment Trends, 1985, Planning Advisory Service Report Number 395, American Planning Association, Chicago, IL, 1986, p. 18.

Table 5-20.
Median salaries of planners by sex, education, experience, and employer: 1985

Experience and employer	Total	Male (N = 4,754)				Female (N = 1,194)			
		B.A.	M.A.	Ph.D./Law	Total	B.A.	M.A.	Ph.D./Law	Total
	(in dollars)								
Under 5 years									
City/county/joint/metro/regional......	22,586	21,089	23,834	28,077 (a)	23,085	21,838	22,087	(b)	22,087
State/Federal.........................	25,082	23,584	25,082	40,055 (a)	25,082	27,078	25,456	(b)	25,456
Private consultant/business...........	26,080	24,084	27,078	(b)	26,579	24,084	27,328	(b)	26,080
University/foundation.................	28,077	(b)	29,324	30,198	28,576	27,078 (a)	22,087	32,569 (a)	25,082
Between 5 and 10 years									
City/county/joint/metro/regional......	30,073	27,577	31,071	33,816 (a)	30,073	27,453	29,075	(b)	28,825
State/Federal.........................	32,569	28,326	33,317	35,064 (a)	32,818	31,321	31,071	(b)	31,321
Private consultant/business...........	35,064	36,063	35,563	45,047	36,063	30,073	36,063	(b)	32,818
University/foundation.................	33,068	34,066 (a)	34,815	35,064	34,565	(b)	30,572	(b)	30,073
Over 10 years									
City/county/joint/metro/regional......	38,309	36,063	40,055	40,055	38,558	32,818	37,310	(b)	35,438
State/Federal.........................	43,050	38,184	44,048	50,038	43,050	40,055	41,054	(b)	40,055
Private consultant/business...........	48,041	48,041	49,788	57,026	50,038	40,055	35,064	(b)	35,064
University/foundation.................	42,052	45,047	42,052	45,047	43,549	(b)	32,569	34,066	34,066

Note: See table 5-16 for methodological note.

(a) Fewer than 10 responses; sample size not statistically significant.

(b) Fewer than 5 responses; sample not included in table, but incorporated in totals.

Source: James Hecimovich and JoAnn C. Butler, Planners' Salaries and Employment Trends, 1985, Planning Advisory Service Report Number 395, American Planning Association, Chicago, IL, 1986, p. 9.

Table 5-21.
Total membership of the American Society of Landscape Architects, selected years: 1899-1987

Year	Total
1899	11
1904	38
1910	68
1917	93
1920	127
1930	252
1950	442
1960	1,647
1967	2,300
1981	5,900
1982	6,200
1983	6,600
1984	7,300
1985	8,000
1986	8,700
1987	9,500

Source: Data provided by the American Society of Landscape Architects, Washington, D.C., 1987.

Table 5-22.
Regional distribution of membership of American Society of Landscape Architects (ASLA): 1985

Region	Percent of ASLA membership
New England	4
Middle Atlantic	13
East North Central	12
West North Central	7
South Atlantic	23
East South Central	4
West South Central	10
Mountain	8
Pacific	13
Canada	6

Note: These data reflect only those landscape architects who are members of ASLA. Regions represent Census Bureau Classification. See Appendix 2 for a listing of States included in each region.

Source: American Society of Landscape Architects, National Salary Survey of Landscape Architects and Profile of Professional Practice, 1985, Washington, D.C., 1985, p. 5.

Methodological note: The National Salary Survey of Landscape Architects was conducted during the third quarter of 1985. The survey was sent by mail to 15,161 randomly selected landscape architects throughout the United States and Canada, both members and non-members of the American Society of Landscape Architects (ASLA). Of the 15,161 questionnaires mailed, 4,105, were returned, representing a 27 percent response rate.

Table 5-23.
Average income of landscape architects by practice setting: 1981 and 1984

Income source	Private	Public	Academic
	Practice setting		
Salary:		(in dollars)	
1984	31,377	32,669	34,247
1981	30,325	27,502	27,869
1984 percent increase	3	19	23
Additional income:*			
1984	6,237	4,809	7,516
1981	6,549	3,470	6,368
1984 percent increase	5	39	18
Overall income:			
1984	32,917	34,110	39,217
1981	32,110	28,752	32,067
1984 percent increase	3	19	22

Note: The figures represent all survey respondents of both ASLA members and non-members except those who identified themselves as retired or part-time professional workers. See table 5-22 for methodological note.

*This number reflects an average of those who reported additional income. The percent reporting additional income was not given in the source document.

Source: American Society of Landscape Architects, National Salary Survey of Landscape Architects and Profile of Professional Practice, 1985, Washington, D.C., 1985, p. 18.

Table 5-24.
Average income of landscape architects by years of experience and sex: 1981 and 1984

	Years of experience				
Income source	3 or less	4-6	7-12	13-18	19 or more
Salary:			(in dollars)		
Male					
1984......................	20,341	24,809	32,269	39,153	46,064
1981......................	16,729	22,259	28,073	36,151	39,730
1984 percent increase.....	23	11	15	8	16
Female					
1984......................	17,359	22,677	26,356	29,410	42,829
1981......................	15,587	19,655	25,874	25,234	29,890
1984 percent increase.....	11	15	2	17	43
Additional income:*					
Male					
1984......................	4,270	5,237	4,797	7,292	10,677
1981......................	3,804	3,876	4,399	6,921	9,430
1984 percent increase.....	12	35	9	5	13
Female					
1984......................	3,237	5,014	5,108	4,639	12,000
1981......................	1,835	1,931	3,688	1,700	4,000
1984 percent increase.....	76	160	39	173	200
Overall income:					
Male					
1984......................	21,381	26,659	33,596	41,358	48,429
1981......................	18,263	23,775	29,598	37,993	41,950
1984 percent increase.....	17	12	14	9	15
Female					
1984......................	18,202	24,249	27,912	30,529	44,162
1981......................	16,424	20,419	27,284	26,710	34,435
1984 percent increase.....	11	19	2	14	40

Note: The figures include both ASLA members and non-members except those identified as retired or part-time workers. See table 5-22 for methodological note.

*Additional income figures are averaged from the sample respondent.

Source: American Society of Landscape Architects, National Salary Survey of Landscape Architects and Profile of Professional Practice, 1985, Washington, D.C., 1985, p. 21.

Table 5-25.
Accredited landscape architecture programs, selected years: 1971-1987

Year	BS	BSLA	BLA	MLA	Total
1971	2	3	13	4	22
1973	5	4	15	4	28
1975	7	5	15	7	34
1977	6	6	17	7	36
1984	3	12	23	12	50
1987	2	12	25	20	59

Note: The degrees awarded in Landscape Architecture represented in this table are: Bachelor of Science (BS), Bachelor of Science in Landscape Architecture (BSLA), Bachelor of Landscape Architecture (BLA), and Masters in Landscape Architecture (MLA). The Landscape Architecture Accreditation Board is recognized by the Council of Postsecondary Accreditation and the United States Department of Education as an accrediting agency for first baccalaureate and graduate degree programs in landscape architecture. Accreditation is a non-governmental, voluntary system, self-regulated and evaluated on the basis of its stated objectives and compliance with minimum external mandates. Institutional programs are evaluated and their review dates documented as initial review (IR), next review (NR), and last review (LR). All the programs have passed the initial review stage and several are housed in a department devoted exclusively to landscape architecture.

Source: American Society of Landscape Architects, Landscape Architecture Accreditation Board, Washington, D.C., 1987.

Table 5-26.
Characteristics of accredited landscape architecture programs: 1983-1987

		1983/84	1984/85	1985/86	1986/87
Students.......	Total................	4,992	4,922 (a)	4,985.5 (a)	5,347.2 (a)
	Women................	1,748	1,675 (b)	1,559.5 (b)	1,675
	Men..................	3,244	3,002 (b)	3,077 (b)	3,453
Degrees........	Total................	1,192 (c)	1,185	1,128	1,113
Faculty........	Total................	491	484	489 (a)	615.11
	Men..................	420	405	407	512.60
	Women................	71	79	74	102.5
Professor......	Full.................	109	104	108	151.5
	Part.................	17	36	35	32.8
Associate......	Full.................	113	119	129	159
	Part.................	20	19	28	12
Assistant......	Full.................	111	108	99	117
	Part.................	12	28	31	30.1
Instructor.....	Full.................	NA	NA	NA	21
	Part.................	NA	NA	NA	69.5

NA - Not available.

Note: In cases in which a program did not submit annual interim reports, the summary sheets of that program are listed as not reporting or NA and the number is indicated separate from the other respondents. Statistics for 1984/85 are based on data from 53 educational programs, while 1983/84, 1985/86 and 1986/87 data are based on 57 programs.

(a) Total is larger than sum of women and men due to nonreporting of sex by certain programs.

(b) Two non-reporting programs.

(c) One non-reporting program.

Source: American Society of Landscape Architects, Annual Report Statistics, Washington, D.C., 1987.

Table 5-27.
State distribution of designers: 1970 and 1980

State	1970 Rank	Number of designers	Concentration ratio*	1980 Rank	Number of designers	Concentration ratio*
California	2	31,127	1.34	1	48,036	1.30
New York	1	37,236	1.72	2	43,833	1.69
Texas	8	10,663	.85	3	20,581	.97
Illinois	3	13,616	1.02	4	17,255	.98
Pennsylvania	4	12,051	.88	5	14,981	.86
Michigan	6	11,428	1.14	6	14,786	1.08
Florida	10	7,330	1.00	7	14,102	1.03
Ohio	5	11,575	.94	8	13,949	.87
New Jersey	7	11,240	1.30	9	13,728	1.20
Massachusetts	9	7,821	1.12	10	10,089	1.11
Virginia	11	4,996	.97	11	7,588	.95
North Carolina	16	4,225	.71	12	7,472	.84
Washington	21	3,119	.80	13	6,733	1.07
Georgia	18	3,772	.72	14	6,664	.83
Indiana	13	4,470	.73	15	6,287	.76
Minnesota	19	3,749	.84	16	6,083	.94
Wisconsin	17	3,981	.77	17	6,024	.82
Maryland	12	4,586	.99	18	5,750	.86
Connecticut	15	4,227	1.12	19	5,744	1.14
Missouri	14	4,409	.82	20	5,720	.78
Tennessee	20	3,349	.76	21	4,929	.74
Colorado	23	2,415	.96	22	4,683	1.01
Alabama	22	2,560	.71	23	4,256	.80
Oregon	31	1,609	.66	24	3,787	.94
Arizona	29	1,734	.93	25	3,756	.98
Louisiana	24	2,132	.60	26	3,656	.65
Oklahoma	30	1,727	.61	27	3,321	.76
Kentucky	25	2,104	.63	28	3,284	.67
South Carolina	28	1,874	.65	29	3,090	.68
Iowa	26	2,041	.62	30	2,995	.67
Kansas	27	1,889	.73	31	2,763	.76
Mississippi	33	1,158	.53	32	2,069	.63
Arkansas	37	953	.48	33	1,855	.61
Rhode Island	32	1,223	1.08	34	1,841	1.24
Utah	35	1,066	.92	35	1,836	.91
Nebraska	34	1,073	.62	36	1,643	.68
West Virginia	36	1,036	.62	37	1,591	.65
New Mexico	40	838	.84	38	1,422	.80
New Hampshire	38	900	1.01	39	1,357	.92
Hawaii	39	879	1.03	40	1,236	.88
Nevada	43	478	.79	41	1,143	.83
Maine	41	601	.54	42	944	.59
Delaware	42	541	.85	43	799	.88
Idaho	45	459	.58	44	760	.56
Vermont	44	467	.92	45	627	.80
Montana	46	418	.55	46	565	.49
North Dakota	48	213	.34	47	447	.48
Wyoming	50	160	.42	48	442	.60
South Dakota	47	320	.44	49	386	.38
Alaska	49	172	.60	50	363	.61

Note: Census figures for total designers for 1970 were 232,890 and for 1980 were 338,374. States are in order of rank of number of designers in 1980.

*Concentration ratio: Proportion of designers in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, p. 25. (Data are from U.S. Bureau of the Census, Census of Population.)

Table 5-28.
Employment and unemployment of designers: 1983-1986

Occupation	1983	1984	1985	1986	Change 1983-1986
Designers...............................	415,000	466,000	504,000*	504,000*	+89,000
Employed..............................	393,000	448,000	484,000	484,000	+91,000
Unemployed............................	22,000	18,000	20,000	20,000	-2,000
Unemployment rate (percent)...........	5.2	3.9	3.9	4.0	-1.2

*The source estimated the same rounded number for these years.

Note: Employed plus unemployed may not equal occupation total due to rounding. Unemployment rates are computed based on an unrounded estimate of the unemployment and labor force levels. For years 1983 to 1986, all the employment rates were calculated by the Bureau of Labor Statistics using unrounded data. Therefore, calculating unemployment rates using the rounded levels for unemployed and labor force may yield slightly different rates. See chapter 2 for discussion of these data.

Source: National Endowment for the Arts, Research Division, "Artist Employment in 1986," Washington, D.C., Note 22, March 1987. (Data are from U.S. Bureau of the Census, and Bureau of Labor Statistics, Current Population Survey.)

Table 5-29.
Number of industrial designers employed: 1976, 1978, and 1980

Year	Employment	
	Estimated employment	Average annual openings
1976	12,000	500
1978	13,000	550
1980	13,000	600

Source: U.S. Department of Labor, Occupational Outlook Quarterly, Washington, D.C., Spring issues 1978, p. 32; 1980, p. 20; and 1982, p. 19.

Table 5-30.
Cash compensation of industrial designers by position, selected years: 1979-1987

	Average salary				
	1979	1981	1983	1985	1987
Total cash compensation			(in current dollars)		
Principal; owner; president	42,800	56,500	62,188	82,774	85,344
Vice president	NA	NA	59,655	60,767	62,112
Director; manager	34,400	41,500	42,021	51,428	50,712
Project director	24,900	34,800	35,650	39,986	43,022
Senior designer	21,200	27,500	30,014	33,107	36,445
Staff designer	15,800	21,500	24,173	26,750	26,777
Entry level designer	12,600	16,200	18,190	19,750	20,167
Real cash compensation			(in constant 1979 dollars)		
Principal; owner; president	42,800	44,350	43,000	52,750	52,750
Vice president	NA	NA	41,250	38,750	38,400
Director; manager	34,400	32,600	29,800	32,750	31,400
Project director	24,900	27,300	24,700	25,500	26,600
Senior designer	21,200	21,600	20,800	21,000	22,500
Staff designer	15,800	16,900	16,700	17,000	16,600
Entry level designer	12,600	12,700	12,600	12,600	12,500

NA - Not a separate category.

Source: Brian J. Wynne, 1987 Compensation Survey, Industrial Designers Society of America (IDSA), Great Falls, VA, 1987, pp. 3 and 4. (Copyright)

Methodological note: IDSA mailed questionnaires to 852 members in the United States who head a design group. One hundred forty-two members, reporting on 1,021 industrial designers, completed and returned the questionnaire -- a 17 percent response rate. A statistical breakdown of the sample follows:

	Number of respondents	Number of design employees
By practice		
Consulting groups	88	709
Corporate groups	48	270
Others	6	42
By budget/billings		
$0-249,999	48	120
$250,000-499,999	35	181
$500,000-999,999	25	194
$1,000,000+	34	526
By region		
Northeast	39	303
Midwest	46	326
South	20	163
West	37	229

Observational note: In 1987 the average industrial designer earned $38,750 in base salary and $44,500 in total cash compensation.

Table 5-31.
Selected characteristics of design groups responding to the Industrial Designers Society of America Corporate Design Study: 1987

	Responses		Average number of full-time employees	Average annual budget of design group	Average sales per dollar invested in design group
	Number	Percent			
By group type				(in dollars)	
Central department........	41	45	4	1,101,829	1,945
Central department (with other units)......	19	21	6	919,850	5,162
Divisional unit...........	14	15	4	656,500	3,695
No formal department......	16	18	1	NA	NA
Other.....................	NA	NA	3	NA	NA
By group location					
Marketing.................	18	20	4	1,137,857	1,595
Engineering...............	17	19	3	339,714	2,601
Research and development..	23	25	4	1,561,350	3,391
Design....................	21	23	3	452,105	1,490
Other.....................	12	13	4	772,500	2,408
By sales					
$0-100 million............	35	38	2	336,458	127
$100 million-1 billion....	35	38	3	679,500	562
$1 billion+...............	21	23	7	1,964,100	3,929
All responses..............	91	NA	4	938,845	2,482

NA - Not applicable.

Source: Brian J. Wynne, 1987 Corporate Design Group Study, Industrial Designers Society of America (IDSA), Great Falls, VA, 1987, pp. 2, 10, 11, and 15.

Methodological note: Questionnaires were mailed in May 1987 to 218 IDSA members who head corporate industrial design groups. Of these, 95 responded for a return rate of 44 percent.

Table 5-32.
Types of tasks in which companies use industrial design groups: 1987

	Company use of industrial design group*									
	Corporate image	Exhibits	Interiors	New product development	New product design	Packaging	Point of purchase	Product modification	Production strategy	Signage
By group type (number of responses)	(percentage of reponses)									
Central department (41)...............	51	49	39	90	98	42	24	76	59	42
Central department (other units) (19).	37	16	16	100	100	53	21	68	58	16
Divisional unit (14).................	64	50	57	93	93	43	36	57	50	36
No formal department (16)............	50	56	31	100	88	56	19	56	38	31
Other (5)............................	60	0	20	40	40	20	20	40	20	40
By group location										
Marketing (18).......................	39	33	22	78	78	56	44	67	61	28
Engineering (19).....................	42	26	26	95	95	26	21	58	42	21
Research and development (24).........	46	46	25	96	100	46	21	79	74	25
Design (22)..........................	73	59	64	91	96	59	41	64	55	64
Other (12)...........................	58	50	33	100	92	58	17	67	42	50
By sales										
$0-100 million (36)..................	53	56	31	94	94	42	31	72	53	39
$100 million - 1 billion (35).........	49	40	43	91	97	51	29	63	51	34
$1 billion+ (21).....................	57	33	29	91	91	52	29	62	57	38
All responses (95).....................	52	43	35	94	94	48	30	67	53	37

Note: See table 5-31 for methodological note.

*Respondents were asked to check all that apply.

Source: Brian J. Wynne, 1987 Corporate Design Group Study, Industrial Designers Society of America (IDSA), Great Falls, VA, 1987, p. 25.

Table 5-33.
Basis of judgment of performance of industrial design groups: 1987

How company/division primarily judges the contribution that the industrial group has made to a new product's success?

	Basis of judgment of contribution				
	Customer comments	Performance	Production costs	Quality/ reliability	Market reaction/ sales
	(percentage of responses)				
By group type (number of responses)					
Central department (38).......	16	16	0	5	63
Central department (other units) (18)..........	17	17	0	11	56
Divisional unit (14)..........	7	0	0	14	79
No formal department (15).....	27	20	0	0	53
Other (5).....................	0	20	20	20	40
By group location					
Marketing (17)................	0	12	0	0	88
Engineering (18)..............	39	6	0	6	50
Research and development (23).	13	26	0	13	48
Design (22)...................	18	5	0	9	68
Other (10)....................	0	30	10	10	50
By sales					
$0-$100 million (35)..........	17	14	3	9	57
$100 million - 1 billion (35).	6	9	0	6	80
$1 billion+ (20)..............	30	25	0	10	35
All responses (90).............	16	14	1	8	61

Note: See table 5-31 for methodological note.

Source: Brian J. Wynne, 1987 Corporate Design Group Study, Industrial Designers Society of America, Great Falls, VA, 1987, p. 29.

Table 5-34.
Self-employment of graphic and fine artists and photographers and camera operators: 1984

	Number	Self-employed	Wage and salary workers
		(percent)	
Graphic and fine artists..........................	204,000	63	37
Photographers and camera operators...............	101,000	45	55

Source: U.S. Department of Labor, Bureau of Labor Statistics, Occupational Outlook Handbook 1986-1987, Washington, D.C., 1987, pp. 221 and 224.

Table 5-35.
Total membership of the American Institute of Graphic Arts: 1954-1987

Year	Total
1954	1,324
1955	1,326
1956	1,412
1957	1,525
1966	1,714
1967	1,885
1969	1,886
1970	1,886
1971	1,885
1972	1,642
1976	1,767
1978	1,661
1979	1,620
1980	1,700
1981	1,954
1982	2,000
1983	2,200
1984	2,439
1985	3,000
1986	5,000
1987	5,420

Source: Data provided by the American Institute of Graphic Arts, Washington, D.C., 1987.

Table 5-36.
Characteristics of respondents to the American Institute of Graphic Arts (AIGA) survey of graphic design professionals: 1987

	Total respondents (N=2046)	Current AIGA member (N=1408)	Former AIGA member (N=225)	Never belonged to AIGA (N=400) (b)
		(percent)		
Sex				
Female	47	46	54	46
Male	53	54	46	54
Age				
Up to 29	26	26	26	24
30 to 39	45	46	39	43
40 to 49	18	17	21	18
50 to 59	9	9	10	8
60 and over	3	2	4	6
Region of residence (a)				
Northeast	42	44	44	31
Midwest	17	16	18	22
South	17	17	14	19
West	22	21	23	27
Foreign	1	2	2	0 (b)
Education (highest level completed)				
High school or less	1	(c)	2	1
Attended college, but did not earn a degree	8	7	8	13
A certificate from a college	3	3	1	2
A two-year college degree	3	3	4	3
A four-year college degree	40	42	40	35
Graduate or professional courses, but no graduate or professional degree	22	21	24	25
A graduate or professional degree	23	24	21	19
1986 personal income from the profession				
Less than $12,000	6	6	10	6
$12,000-17,999	6	5	8	9
$18,000-24,999	15	13	18	20
$25,000-34,999	22	22	19	25
$35,000-49,999	21	21	17	21
$50,000-74,999	15	15	12	12
$75,000-124,999	10	11	10	6
$125,000-174,999	3	3	3	1
$175,000-249,999	1	2	1	(c)
$250,000 or more	1	1	1	(c)

Note: See table 5-37 for methodological note.

(a) Regional classifications are those of the U.S. Bureau of the Census. See Appendix 2 for a list of the States included.

(b) The sample of professionals never belonging to AIGA was chosen randomly from organization contacts and suggestions from the field. Since the sample of design professionals having never had an AIGA affiliation was limited to the U.S., there are by definition no foreign respondents in this category.

(c) Indicates greater than 0 but less than 1/2 of 1 percent.

Source: Kane, Parsons and Associates, Inc., A Survey of Graphic Design Professionals, submitted to American Institute of Graphic Arts, New York, NY, 1987, pp. 8 and 9.

Table 5-37.
Percentage of graphic designers by sex and age: 1987

Sex	Age (N=2046)			
	Under 29	30-39	40-49	50 and over
Female	64	51	30	17
Male	36	49	70	83

Note: These data are based on the total number of survey responses.

Source: Kane, Parsons and Associates, Inc., *A Survey of Graphic Design Professionals: Report of the Findings*, New York, NY, 1987, p. 10.

Methodological note: Tables 5-37 to 5-40 were taken from a 1987 survey of graphic arts professionals prepared for the American Institute of Graphic Arts (AIGA). Questionnaires were mailed to 15,000 graphic arts professionals. Approximately 4,800 were current AIGA members, 900 were former members, and the remaining 9,200 were chosen randomly by organizational contacts or suggestions from the field. Of the AIGA members, 1,408 returned the survey form for a response rate of 30 percent. Of the former members, 25 percent (225) returned the form. Of nonmembers, about 400 (4 percent) returned the form. The low response rate among nonmembers or former members decreased the overall response rate to 24 percent, a comparatively low return. Data are more representative of the AIGA membership than of the field in general.

Table 5-38.
Size of graphic arts firms/departments in which artists are employed by type of employer: 1987

	Type of employer					
Number of employees	Company in design field	Company in some other field	Government organization	Nonprofit organization	Educational institution	Publishing house
	(percentage distribution)					
2-5..............	38	37	67	67	64	43
6-10.............	26	26	7	16	14	14
11-20............	15	17	22	11	11	24
21-50............	12	10	4	5	6	10
51-100...........	4	4	0	0	2	5
Over 100.........	5	7	0	0	4	5
Total*...........	100	100	100	100	100	100

Note: Based on the size of firms/departments in which respondents were employed. For companies whose primary activities are in the design field, the figures refer to the firm's total number of employees. For all other organizations, the numbers describe the design departments only. See table 5-37 for methodological note.

*Percents may not total 100 due to rounding.

Source: Kane, Parsons and Associates, Inc., A Survey of Graphic Design Professionals, submitted to American Institute of Graphic Arts, New York, NY, 1987, p. 18.

Table 5-39.
Employment characteristics of graphic design professionals responding to American Institute of Graphic Arts (AIGA) survey: 1987 (continued on the next page)

	Total sample	Current AIGA member	Former AIGA member	Never belonged to AIGA
Employment situation		(percent)		
Freelance; work on a freelance basis for other designers or similar organizations	8	7	13	11
Self-employed; work for myself and do not have others on my payroll	22	21	21	22
Owner or partner in a firm that employs others on a full-time basis	24	28	22	13
Salaried employee of an organization	44	42	41	53
Unemployed	1	1	2	1
Type of job that best characterizes respondent (a)				
Graphic designer	52	57	52	39
Art director	17	15	16	25
Creative director	14	15	16	12
Teacher	4	4	4	4
Illustrator	4	3	5	5
Executive or manager in the field	3	3	1	3
Photographer	3	1	2	10
Package designer	2	2	3	1
Environmental designer	1	1	2	1
Student	1	2	2	1
Typographer	1	1	3	1
Writer	1	1	2	1
Printer	1	1	1	2
Editor	1	(b)	4	2
Display designer	1	1	2	1
Paper manufacturer	(b)	(b)	1	1
Filmmaker	(b)	(b)	(b)	1
Paper merchant	(b)	(b)	(b)	(b)
Other	4	3	6	5

(a) There is a small amount of multiple response to these questions.

(b) Less than 1 percent.

Table 5-39.
Employment characteristics of graphic design professionals responding to American Institute of Graphic Arts (AIGA) survey: 1987 (continued from previous page)

	Total sample	Current AIGA member	Former AIGA member	Never belonged to AIGA
Kind of organization employed by (among those who are salaried employees of an organization)		(percent)		
A company whose primary activity is in the design field...	41	46	39	28
A company whose primary activity is in some other area....	29	28	23	34
An educational institution..............................	13	13	15	14
A publishing house......................................	10	8	14	15
A nonprofit organization................................	5	5	4	8
A government organization...............................	2	2	5	4
Other...	2	2	3	1
Job title or position (a)				
Chairman..	5	5	4	3
President...	18	20	17	11
Principal/partner.......................................	27	29	24	18
Vice president/associate partner........................	5	6	5	4
Art director..	35	32	37	44
Corporate communications director/manager...............	7	8	4	4
Creative director.......................................	25	25	25	25
Other department director/manager.......................	5	5	4	7
Project administrator/coordinator.......................	12	13	11	12
Senior designer...	25	26	24	26
Designer..	22	20	29	24
Junior designer/design assistant........................	3	3	5	2
Sales/marketing...	13	15	14	10
Production/traffic......................................	11	10	12	13
Mechanical/finished art.................................	14	13	17	19
Adjunct college instructor..............................	4	4	5	4
Full-time college faculty member........................	4	5	3	3
Other...	4	4	4	6

Note: See table 5-37 for methodological note.

(a) There is a small amount of multiple response to these questions.

Source: Kane, Parsons and Associates, Inc., A Survey of Graphic Design Professionals, submitted to American Institute of Graphic Arts, New York, NY, 1987, pp. 17 and 18.

Table 5-40.
Number and percent of secondary schools offering courses in visual arts and design: 1981-82

	Secondary schools offering courses in program		Average courses per school	Program enrollment	
Course	Number	Percent of schools	Number	Number*	Percent enrollment through grade 12
Design	700	3.6	0.1	12,000	0
Graphic and commercial arts	3300	16.7	0.2	61,000	3
Crafts	9,300	47.4	1.4	451,000	13
Fine arts	16,700	84.9	3.1	1,212,000	37

*Data have been rounded to nearest 1000.

Source: Evaluation Technologies, Inc., "Course Offerings and Enrollments in the Arts and the Humanities at the Secondary School Level," Arlington, VA, 1984, tables 1 and 2, pp. 18 and 20.

Table 5-41.
Employment and unemployment of painters, sculptors, craft artists, artist printmakers and photographers: 1983-1986

Occupation	1983	1984	1985	1986	Change 1983-86	Change 1985-86
Painters/sculptors/craft artists/and artist printmakers....	192,000	220,000	207,000	194,000	+2,000	-13,000
Employed........................	186,000	212,000	200,000	189,000	+3,000	-11,000
Unemployed......................	6,000	8,000	7,000	5,000	-1,000	- 2,000
Unemployment rate (percent).....	3.3	3.5	3.2	2.7	-.6	-.5
Photographers.....................	119,000	128,000	134,000	131,000	+12,000	- 3,000
Employed........................	113,000	123,000	129,000	127,000	+14,000	- 2,000
Unemployed......................	6,000	5,000	5,000	4,000	- 2,000	- 1,000
Unemployment rate (percent).....	5.0	3.9	3.5	2.7	-2.3	-.8

Note: Employed plus unemployed may not equal occupation total due to rounding. Unemployment rates are computed based on an unrounded estimate of the unemployment and labor force levels. For years 1983 to 1986, all the employment rates were calculated by the Bureau of Labor Statistics using unrounded data. It is therefore possible that the unemployment rates using the rounded levels for unemployed and labor force yield slightly different rates. See chapter 2 for a description of these data.

Source: National Endowment for the Arts, Research Division, "Artist Employment in 1986," Washington, D.C., Note 22, March 1987. (Data are from U.S. Bureau of the Census and Bureau of Labor Statistics, Current Population Survey.)

Table 5-42.
State distribution of painters, sculptors, craft artists, and artist printmakers: 1970 and 1980

	1970			1980		
State	Rank	Number of painters, sculptors, craft artists, and artist printmakers	Concentration ratio*	Rank	Number of painters, sculptors, craft artists, and artist printmakers	Concentration ratio*
California	2	12,507	1.44	1	24,657	1.48
New York	1	15,381	1.91	2	21,274	1.81
Texas	7	3,560	.76	3	8,419	.87
Illinois	3	6,055	1.22	4	7,382	.92
Pennsylvania	4	4,359	.85	5	6,376	.81
Florida	10	2,607	.95	6	5,926	.96
New Jersey	6	3,941	1.22	7	5,602	1.08
Ohio	5	4,036	.88	8	5,373	.74
Massachusetts	9	2,970	1.14	9	4,788	1.16
Michigan	8	3,482	.93	10	4,699	.76
Virginia	16	1,573	.82	11	3,878	1.07
Washington	18	1,315	.91	12	3,620	1.27
Maryland	11	2,003	1.16	13	3,575	1.18
Minnesota	15	1,662	1.00	14	3,060	1.05
Missouri	12	1,874	.94	15	2,968	.90
Connecticut	14	1,761	1.25	16	2,835	1.24
Colorado	20	1,022	1.09	17	2,805	1.33
Wisconsin	13	1,766	.92	18	2,760	.83
Georgia	17	1,334	.68	19	2,538	.70
Arizona	26	707	1.02	20	2,284	1.31
Indiana	19	1,154	.51	21	2,212	.59
Tennessee	22	919	.56	22	2,138	.71
North Carolina	21	1,022	.46	23	1,987	.49
Oregon	24	745	.82	24	1,910	1.05
New Mexico	32	425	1.15	25	1,514	1.89
Oklahoma	28	682	.65	26	1,448	.74
Louisiana	27	687	.52	27	1,357	.53
Kansas	23	792	.82	28	1,280	.78
Alabama	25	710	.52	29	1,213	.51
Iowa	29	562	.46	30	1,210	.60
Hawaii	36	337	1.05	31	1,101	1.72
Kentucky	30	538	.44	32	1,060	.48
South Carolina	35	371	.35	33	946	.46
Utah	31	463	1.07	34	936	1.03
Nebraska	33	390	.61	35	737	.68
New Hampshire	39	245	.74	36	687	1.03
Rhode Island	34	378	.90	37	626	.93
Maine	41	197	.48	38	583	.80
Mississippi	42	195	.24	39	570	.39
Montana	44	157	.56	40	534	1.02
Nevada	45	151	.67	41	502	.81
Vermont	40	215	1.13	42	500	1.41
Arkansas	38	270	.36	43	478	.35
Idaho	46	134	.45	44	370	.61
Alaska	48	61	.57	45	366	1.37
West Virginia	37	284	.45	46	355	.32
Delaware	43	193	.81	47	323	.79
South Dakota	47	78	.29	48	178	.39
Wyoming	49	55	.39	49	172	.52
North Dakota	50	49	.21	50	146	.35

Note: Census figures for total in category for 1970 were 86,849 and for 1980 were 153,162. States are in order of rank of number of painters in 1980.

*Concentration ratio: Proportion of painters in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, figure IX, p. 29. (Data are from U.S. Bureau of the Census, Census of Population.)

Table 5-43.
State distribution of photographers: 1970 and 1980

State	1970			1980		
	Rank	Number of photographers	Concentration ratio*	Rank	Number of photographers	Concentration ratio*
California	1	9,494	1.41	1	13,060	1.26
New York	2	8,775	1.40	2	10,539	1.45
Texas	4	3,398	.94	3	5,582	.94
Illinois	3	4,138	1.07	4	4,929	1.00
Ohio	6	3,003	.84	5	4,211	.94
Florida	9	2,189	1.03	6	4,098	1.07
Pennsylvania	5	3,347	.84	7	3,859	.79
Michigan	7	2,575	.88	8	3,384	.89
New Jersey	8	2,471	.98	9	3,134	.98
Massachusetts	10	1,970	.98	10	2,818	1.10
Virginia	12	1,465	.98	11	2,196	.98
Maryland	11	1,894	1.41	12	2,097	1.12
Missouri	13	1,455	.93	13	1,934	.94
North Carolina	20	1,057	.61	14	1,928	.77
Tennessee	21	997	.77	15	1,816	.97
Washington	18	1,123	.99	16	1,806	1.03
Minnesota	15	1,363	1.06	17	1,783	.99
Georgia	19	1,105	.72	18	1,678	.75
Wisconsin	16	1,222	.82	19	1,669	.81
Indiana	14	1,388	.78	20	1,596	.69
Colorado	22	905	1.24	21	1,556	1.02
Connecticut	17	1,182	1.08	22	1,488	1.06
Louisiana	23	814	.79	23	1,274	.81
Oregon	27	706	1.00	24	1,203	1.07
Arizona	30	529	.98	25	1,184	1.10
Alabama	26	751	.71	26	1,120	.76
Kentucky	25	756	.79	27	1,054	.77
Oklahoma	24	814	1.00	28	1,053	.86
Kansas	28	696	.93	29	975	.96
South Carolina	31	485	.58	30	936	.73
Iowa	29	570	.60	31	790	.63
Nebraska	35	359	.72	32	675	1.00
Hawaii	36	324	1.30	33	603	1.53
Utah	34	360	1.07	34	601	1.07
Arkansas	33	369	.64	35	581	.68
Nevada	44	192	1.09	36	573	1.49
New Mexico	32	452	1.57	37	554	1.12
Mississippi	37	306	.48	38	540	.59
Rhode Island	39	270	.82	39	430	1.03
West Virginia	38	285	.58	40	387	.57
Maine	41	221	.68	41	379	.84
Idaho	43	198	.86	42	335	.89
Montana	42	203	.92	43	307	.95
New Hampshire	40	248	.96	44	230	.56
Delaware	45	169	.91	45	223	.88
South Dakota	48	146	.69	46	211	.75
Alaska	50	63	.76	47	200	1.21
North Dakota	47	154	.85	48	190	.73
Wyoming	49	90	.82	49	183	.89
Vermont	46	166	1.12	50	165	.75

Note: Census figures for total photographers for 1970 were 67,588 and for 1980 were 94,762. States are in order of rank of number of photographers in 1980.

*Concentration ratio: Proportion of photographers in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, figure X, p. 31. (Data are from U.S. Bureau of the Census, Census of Population.)

Table 5-44.
U.S. retail art dealers and their sales by State: 1982 (continued on next page)

	Number of retail art dealers		Sales of art		Sales of artists' materials and supplies		Total sales (a)		Average dealer sales
		(percent)		(percent)		(percent)		(percent)	
Total United States	1,563	100.00	$662,880,000	100.00	$6,015,000	100.00	$694,847,000	100.00	$ 444,560
New York	209	13.37	224,575,000	33.88	138,000	2.29	226,765,000	32.64	1,085,000
California	205	13.12	108,274,000	16.33	1,271,000	21.13	113,418,000	16.32	553,259
Texas	108	6.91	57,303,000	8.64	583,000	9.69	60,736,000	8.74	562,370
Illinois	79	5.05	35,076,000	5.29	239,000	3.97	37,025,000	5.33	468,671
Massachusetts	54	3.45	(c)	(c)	(c)	(c)	33,750,000	4.86	625,000
Florida	82	5.25	19,223,000	2.90	119,000	1.98	19,715,000	2.84	240,427
Arizona	51	3.26	17,278,000	2.61	216,000	3.59	17,923,000	2.58	351,431
Michigan	47	3.01	(c)	(c)	(c)	(c)	15,502,000	2.23	329,830
Pennsylvania	46	2.94	11,390,000	1.72	293,000	4.87	12,357,000	1.78	268,630
New Jersey	32	2.05	(c)	(c)	(c)	(c)	12,039,000	1.73	376,219
District of Columbia	27	1.73	(c)	(c)	(c)	(c)	11,389,000	1.64	421,815
New Mexico	39	2.50	9,147,000	1.38	(b)	(b)	10,645,000	1.53	272,949
Louisiana	22	1.41	9,633,000	1.45	(d)	(d)	10,123,000	1.46	460,136
Colorado	39	2.50	8,745,000	1.32	(d)	(d)	8,919,000	1.28	228,692
Virginia	27	1.73	(c)	(c)	(c)	(c)	8,518,000	1.23	315,481
Maryland	36	2.30	6,167,000	0.93	520,000	8.65	7,635,000	1.10	212,083
Ohio	49	3.13	6,685,000	1.01	173,000	2.88	6,996,000	1.01	142,776
Wyoming	11	0.70	(c)	(c)	(c)	(c)	5,751,000	0.83	522,818
Hawaii	17	1.09	5,700,000	0.86	(b)	(b)	5,700,000	0.82	335,294
Minnesota	30	1.92	4,957,000	0.75	(d)	(d)	5,528,000	0.80	184,267
Connecticut	22	1.41	4,674,000	0.71	47,000	0.78	4,896,000	0.70	222,545
Wisconsin	26	1.66	3,803,000	0.57	36,000	0.60	4,288,000	0.62	164,923
Washington	18	1.15	3,870,000	0.58	(d)	(d)	4,141,000	0.60	230,056
Georgia	21	1.34	3,045,000	0.46	(b)	(b)	4,076,000	0.59	194,095
Tennessee	24	1.54	(c)	(c)	(c)	(c)	3,880,000	0.56	161,667
South Carolina	22	1.41	(c)	(c)	(c)	(c)	3,854,000	0.55	175,182
Missouri	18	1.15	(c)	(c)	(c)	(c)	2,910,000	0.42	161,667
Oregon	13	0.93	2,696,000	0.41	(b)	(b)	2,724,000	0.39	209,538
Nevada	9	0.58	2,463,000	0.3	(b)	(b)	2,611,000	0.38	290,111
Iowa	13	0.83	2,527,000	0.36	(b)	(b)	2,588,000	0.37	199,077
North Carolina	17	1.09	2,167,000	0.33	(d)	(d)	2,543,000	0.37	149,588
Indiana	8	0.51	2,393,000	0.36	(d)	(d)	2,527,000	0.36	315,875
Vermont	7	0.45	(d)	(d)	(d)	(d)	2,399,000	0.35	342,714
Oklahoma	15	0.96	2,160,000	0.33	(b)	(b)	2,392,000	0.34	159,467
Montana	11	0.70	2,170,000	0.33	(d)	(d)	2,304,000	0.33	209,455
Alaska	5	0.32	1,960,000	0.30	(d)	(d)	2,157,000	0.31	431,400
Kentucky	20	1.28	(c)	(c)	(c)	(c)	1,929,000	0.28	96,450
New Hampshire	8	0.51	1,601,000	0.24	(b)	(b)	1,601,000	0.23	200,125
Alabama	8	0.51	(d)	(d)	(d)	(d)	1,362,000	0.20	170,250
Idaho	5	0.32	(c)	(c)	(c)	(c)	952,000	0.14	190,400
Delaware	6	0.38	(c)	(c)	(c)	(c)	799,000	0.11	133,167
North Dakota	4	0.26	(e)	(e)	(e)	(e)	666,000	0.10	166,500
West Virginia	8	0.51	(c)	(c)	(c)	(c)	329,000	0.08	66,125
Kansas	9	0.51	501,000	0.08	(d)	(d)	514,000	0.07	64,250

(a) Total sales includes art, artists' materials and supplies, and "other" (catalogs, greeting cards, gift wrap, calendars, etc.). Overall, art comprises 95 percent of sales, artists' materials and supplies comprise less than 1 percent, and "other" comprises about 4 percent of total sales. The breakdown of "other" is not shown separately in the tables but may be obtained by subtraction.

(b) Represents zero.

(c) Coverage factor is below 50 percent. These data are not presented for the geographic location because fewer than half of the responding art dealers provided a breakdown of their total sales. The estimated breakdown for the geographic location, however, is in the column total for the Total U.S.

(d) Data were withheld to avoid disclosure for individual art dealers. The data are included in the column total for the Total U.S.

(e) Data are not available because the response rate for this question was zero in North Dakota and South Dakota. Estimated data are included in the column total for the Total U.S.

Table 5-44.
U.S. retail art dealers and their sales by State: 1982 (continued from previous page)

	Number of retail art dealers		Sales of art		Sales of artists' materials and supplies		Total sales (a)		Average dealer sales
		(percent)		(percent)		(percent)		(percent)	
Arkansas	7	0.45	(d)	(d)	(d)	(d)	(d)	(d)	(d)
Maine	8	0.51	(d)	(d)	(d)	(d)	(d)	(d)	(d)
Mississippi	2	0.13	(d)	(d)	(d)	(d)	(d)	(d)	(d)
Nebraska	3	0.19	(d)	(d)	(d)	(d)	(d)	(d)	(d)
Rhode Island	5	0.32	(d)	(d)	(d)	(d)	(d)	(d)	(d)
South Dakota	3	0.19	(e)	(e)	(e)	(e)	(e)	(e)	(e)
Utah	9	0.58	(d)	(d)	(d)	(d)	(d)	(d)	(d)

(a) Total sales includes art, artists' materials and supplies, and "other" (catalogs, greeting cards, gift wrap, calendars, etc.). Overall, art comprises 95 percent of sales, artists' materials and supplies comprise less than 1 percent, and "other" comprises about 4 percent of total sales. The breakdown of "other" is not shown separately in the tables but may be obtained by subtraction.

(b) Represents zero.

(c) Coverage factor is below 50 percent. These data are not presented for the geographic location because fewer than half of the responding art dealers provided a breakdown of their total sales. The estimated breakdown for the geographic location, however, is in the column total for the Total U.S.

(d) Data were withheld to avoid disclosure for individual art dealers. The data are included in the column total for the Total U.S.

(e) Data are not available because the response rate for this question was zero in North Dakota and South Dakota. Estimated data are included in the column total for the Total U.S.

Source: National Endowment for the Arts, Research Division, "1,563 Retail Art Dealers Report 1982 Sales of Nearly $700,000,000," Washington, D.C., Note 19, January 1987.

Methodological note: This table includes retail art dealers who submitted reports in the 1982 Economic Census. The sales data should not be interpreted as total art sales in the U.S., because art is sold by museum shops, art and craft fairs, auction houses, and other retail establishments that do not consider selling art as their primary business. Therefore, the sale of art by all sources is probably substantially greater than $700,000,000 as of 1982. Furthermore, 1982 was in a recession period that peaked from July 1981 through November 1982. This may have dampened the sales of art in 1982 that are described in these data. The term "Art," as used in this table, may include contemporary art, art of all previous periods, art in all media, antiques, and art objects.

Table 5-45.
Major sources of receipts for commercial photography, commercial arts, and graphic arts: 1982

	Commercial photography	Commercial art	Graphic arts and related design and commercial photography not elsewhere classified
Number of establishments	3,207	2,303	4,806
		(in thousands of dollars)	
Total receipts	778,417	595,630	1,721,452
Portrait photography	12,585	216	827
Commercial photography	706,886	9,082	29,018
Commercial art and illustration	12,022	534,145	44,673
Graphic arts and related design	14,760	31,112	1,529,375
Photofinishing of customers' films	14,848	1,806	5,528
Sales of merchandise	5,286	5,971	32,138
Other sources	12,030	13,298	79,893

Note: Includes only establishments with payroll.

Source: U.S. Department of Commerce, Bureau of the Census, 1982 Census of Service Industries, Miscellaneous Subjects, Industry Series, Washington, D.C., May 1985, table 9, p. 5-56.

Table 5-46.
Number of applicants and available positions listed at College Art Association annual meetings: 1976-1986

Year	1976-77	1977-78	1978-79	1979-80	1980-81	1981-82	1982-83	1983-84	1984-85	1985-86
Applicants										
Artists...........	1,141	1,361	1,205	1,100	1,261	1,489	1,283	1,140	1,258	1,414
Art historians....	715	703	561	521	488	538	470	470	471	474
Others............	128	147	133	136	140	147	140	134	125	132
Total...........	1,984	2,211	1,899	1,757	1,889	2,174	1,893	1,744	1,854	2,020
Positions										
Artists...........	649	624	520	526	534	487	410	480	510	492
Art historians....	327	309	264	314	205	226	190	213	243	249
Others............	232	108	194	211	230	199	165	196	230	280
Total...........	1,208	1,041	978	1,051	969	912	765	889	983	1,021
Ratio: Applicants per position										
Artists...........	1.8	2.2	2.3	2.1	2.4	3.1	3.2	2.4	2.5	2.9
Art historians....	2.2	2.3	2.1	1.7	2.4	2.4	2.5	2.2	1.9	1.9
Overall...........	1.6	2.1	1.9	1.7	2.0	2.4	2.5	2.0	1.9	2.0

Note: This table is based on the Keysort Curriculum Vitae Forms on file with the CAA for calendar years 1976-1986 and on the openings included in the positions listings for the academic years 1976-1986. Annual meeting locations were: 1977, Los Angeles; 1978, New York City; 1979, Washington; 1980, New Orleans; 1981, San Francisco; 1982, New York City; 1983, Philadelphia; 1984, Toronto; 1985, Los Angeles; and 1986, New York City.

Sources: College Art Association, CAA Newsletter, Fall 1981, p. 10; Fall 1982, p. 6, Fall 1983, p. 10; Fall 1984, p. 8; and Fall 1986, p. 8.

Table 5-47.
Number of applicants and available positions by discipline as published by the College Art Association for calendar and academic years: 1980-1986

	Applicants 1980	Openings 1979-80	Applicants 1981	Openings 1980-81	Applicants 1982	Openings 1981-82	Applicants 1983	Openings 1982-83	Applicants 1984	Openings 1983-84	Applicants 1985	Openings 1984-85	Applicants 1986	Openings 1985-56
Artists														
Painting and drawing........	488	54	509	64	674	79	589	58	508	56	572	66	662	80
Sculpture..................	159	49	182	60	231	49	222	30	171	32	207	42	215	41
Printmaking................	142	24	177	27	189	28	148	29	131	22	137	26	151	26
Photography................	87	48	98	45	118	32	94	22	78	39	89	29	114	45
Ceramics...................	90	26	112	19	110	25	95	20	98	18	113	22	102	17
2-D and 3-D design..........	38	106	44	112	47	102	59	95	57	154	61	131	74	124
Weaving/textile design......	28	15	39	17	37	9	31	8	37	7	34	5	31	8
Video/film/multimedia.......	34	18	42	11	22	9	2	9	15	10	11	21	15	13
Jewelry/metalwork...........	14	4	21	14	18	9	15	6	16	12	12	8	15	5
Glassblowing................	6	1	4	6	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
Woodworking.................	NA	NA	3	1	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
Commercial art/illustration.	5	9	4	8	7	5	NA	3	NA	4	NA	NA	NA	NA
Computer graphics...........	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	13	9
Unspecified or broad*.......	19	172	33	157	36	140	28	130	29	126	22	160	23	124
Total......................	1,110	526	1,268	541	1,489	487	1,283	410	1,140	480	1,258	510	1,415	492
Art historians														
Afro-American...............	NA	NA	2	5	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
Pre-Columbian/primitive.....	29	8	22	NA	23	4	17	5	18	7	22	5	15	8
Ancient/classical...........	41	12	37	11	40	9	35	4	34	4	22	3	26	11
Early Christian/Byzantine/ Medieval..................	57	10	66	10	60	17	45	7	52	17	54	12	49	15
Renaissance/Baroque.........	137	44	108	27	117	27	109	21	8	21	107	22	120	18
Modern Contemporary.........	81	64	92	26	102	51	104	45	99	43	92	47	100	49
American....................	88	30	76	17	105	19	64	8	62	14	66	22	68	17
Near and Far East...........	31	18	27	11	26	5	24	15	30	12	39	15	38	17
History of film/photography/ prints....................	22	9	11	7	24	6	17	7	16	3	14	6	16	6
Architectural history.......	16	11	26	12	21	10	25	18	26	22	33	16	20	17
Decorative arts.............	5	NA	4	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
Unspecified or broad*.......	14	108	23	85	20	88	30	60	25	69	22	95	22	91
Total......................	521	314	494	211	538	236	470	190	370	212	471	243	474	249
Others														
Museum professionals........	37	121	50	114	68	102	62	86	60	110	57	138	47	115
Art educators...............	30	40	32	25	39	20	31	14	23	12	18	33	26	19
Art librarians/slide curators..................	24	15	19	7	21	15	20	13	16	15	22	22	21	19
Administrators..............	45	27	39	68	19	45	23	37	22	31	18	34	20	55
Miscellaneous (includes internships).............	NA	8	NA	16	NA	17	4	15	13	28	10	23	18	72
Total......................	136	211	140	230	147	199	140	165	134	196	125	250	132	280
Grand totals................	1,767	1,051	1,902	981	2,174	912	1,893	765	1,744	888	1,854	1,003	2,020	1,021

NA - No applicants received.

Note: This chart is based on the Keysort Curriculum Vitae Forms on file with the CAA for the calendar years 1980-1986 and on the openings included in the Positions Listings for the academic years 1980-1986.

*This category includes those applicants and openings not elsewhere classified. Since more "applicants" than "openings" were specific there are a much larger number of openings in this category. The category should not be used to reflect a ratio of openings to applicants.

Sources: College Art Association, CAA Newsletter, Fall 1981, p. 11; Fall 1982, p. 7; Fall 1983, p. 11; Fall 1984, p. 9; Fall 1986, p. 9.

Table 5-48.
Selected characteristics of craft artist membership organizations: 1978

Region

Total organizations.... 1,218	Percent
Northeast	22
North Central	25
South	30
West	22

Primary medium*

Total national and regional...	
Fiber	42
Clay	40
Metal	4
Wood	5
Glass	2
Leather	1
Paper	1
Other media	4
Multimedia	2

Membership size (N=932)

Under 25	17
25-49	17
50-99	20
100-499	33
500-1,999	11
2,000-4,999	2
5,000 or more	1

Activities

Total national and regional..	
Exhibits	88
Sales	72
Apprentice programs	14
Craft courses	45
Workshops	72
Other educational or research activities	41
Social functions	64
Publications	48

Percent using jury by medium

Total organizations	30
Fiber	25
Clay	37
Metal	53
Wood	27
Glass	28
Leather	17
Paper	40
Other media	11
Multimedia	16

Corporate status of organizations

Total national and regional....	Percent
Incorporated	62
Incorporated/nonprofit	85
Paid officers or staff	34
Own or rent facilities	54

Funding sources

Total national and regional.......	
Membership fees	85
Sales	53
Workshop fees	45
Private donations	31
Funds from other organizations	11
Local government	8

Expenditures (N=907)

Under $1,000	36
1,000-4,999	26
5,000-9,999	10
10,000-24,999	9
25,000-49,999	6
50,000-99,999	7
100,000-499,999	8
500,000 or more	1

Years in existence (N=935)

2 or less	6
3-4	10
5-9	30
10-19	25
20 or more	30

Geographic focus (N=917)

Local	63
State	20
Regional	9
National	4
International	4

Stated purpose (N=943)

Exhibiting	56
Marketing	44
Workshop	68
Information	49
Social	38
Other	16

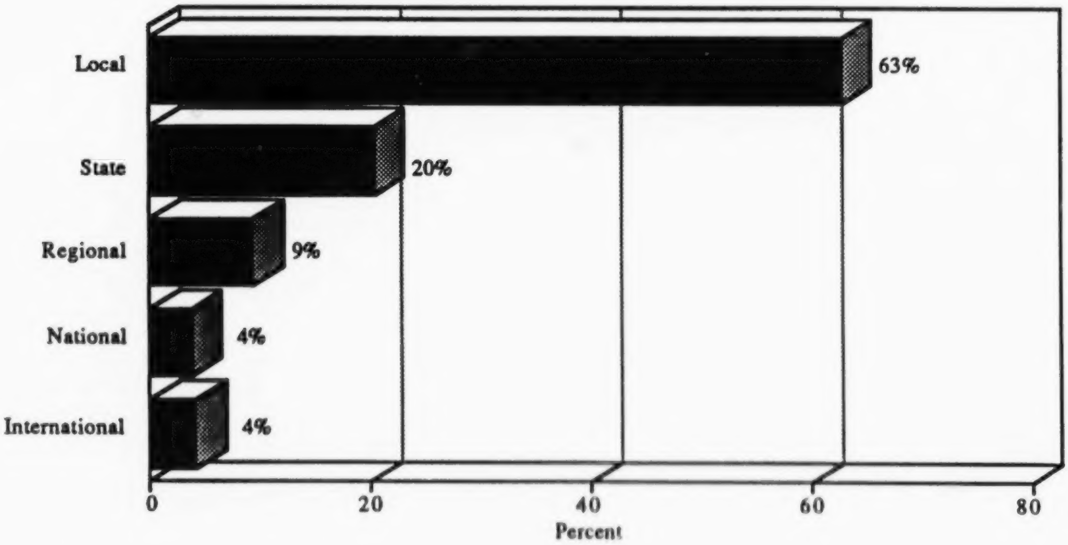
Note: The percentages are based on the number of organizations responding to questions rather than the total estimated universe of 1,218. The exact N was not reported for all variables in the final report. Percents have been rounded to nearest percent.

*Based on organizations who listed this medium either as the single focus of the organization or as the primary focus when they covered more than one medium.

Source: National Endowment for the Arts, Research Division, Craft Artist Membership Organizations 1978, Washington, D.C., Report 13, January 1981, pp. 8-10, 16, 18, 20, 25, 26, 28, 30, 34, 36 and 38.

Methodological note: The craft membership organizations survey was planned as a census rather than a sampling of all known organizations. Mail survey procedures were used. A master mailing list of organizations developed from directories was reviewed for completeness by consultants from the crafts field. The original list was augmented with names suggested by respondents. These organizations were sent an advance letter from the Arts Endowment in early May 1978 to inform them of the survey and ask them to return a postcard with address correction or to request removal from the list if not a craft membership organization. The questionnaire was mailed shortly thereafter. The result of the survey effort was 947 completed questionnaires representative of a total estimated universe of about 1,200 craft membership organizations.

Chart 5-2.
Geographic focus of craft organizations: 1978



Note: Based on 917 craft organizations.

Source: National Endowment for the Arts, Craft Artist Membership Organizations, 1978; See table 5-48 for full citation.

Chart 5-3a.
Number of years in existence of craft artist organizations: 1978

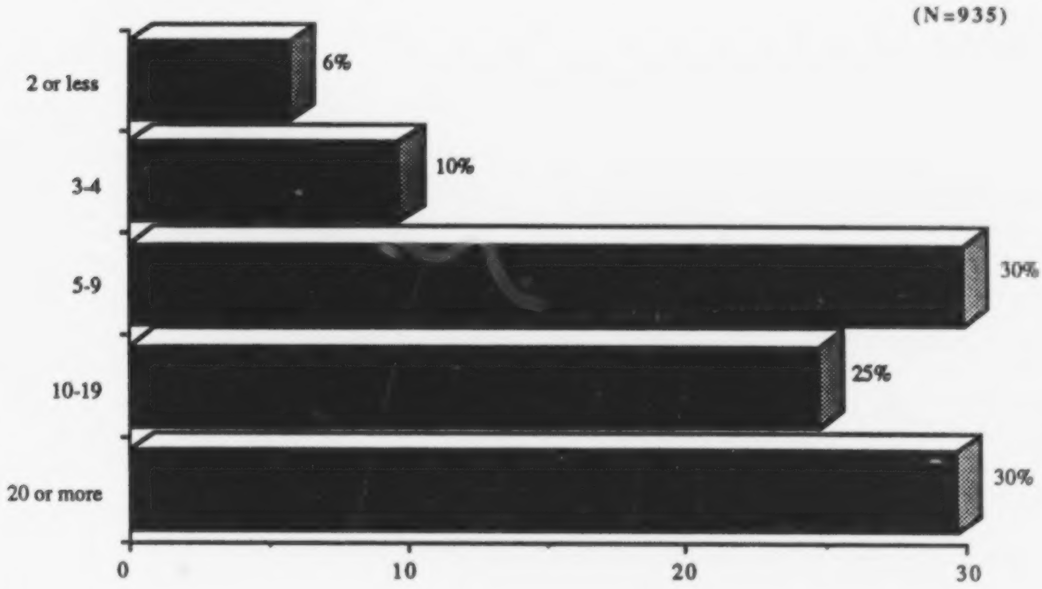
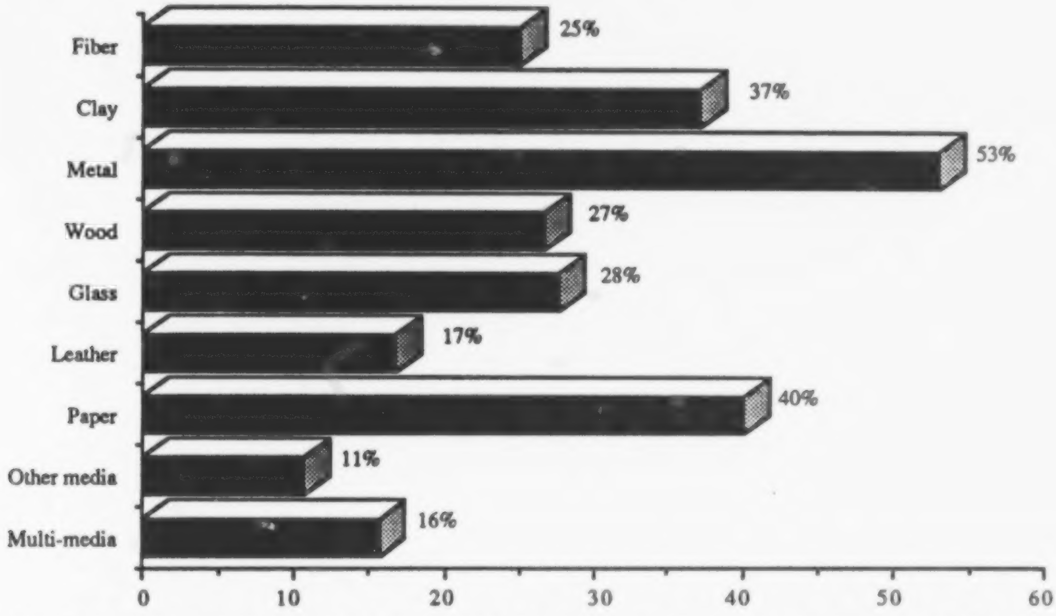


Chart 5-3b.
Percent of craft artists' organizations having jury requirement for membership by primary medium: 1978



Source: National Endowment for the Arts, Craft Artist Membership Organizations, 1978; See table 5-48 for full citation.

Table 5-49.
Estimated number of craft organizations and artists by medium: 1978

	Organizations				Artists			
	Primary mentions		All mentions		Primary mentions		All mentions	
Medium	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Fiber								
Not specified..........	280	19.3	333	12.9	73,908	24.7	78,124	20.6
Specified..............	340	23.4	591	23.0	73,457	24.6	91,592	24.1
Total..................	620	42.7	924	35.9	147,365	49.3	169,716	44.7
Clay								
Not specified..........	167	11.5	191	7.4	35,139	11.7	36,931	9.7
Specified..............	296	20.4	369	14.3	55,278	18.5	61,121	16.1
Total..................	463	31.9	560	21.7	90,417	30.2	98,052	25.8
Metal								
Not specified..........	23	1.6	109	4.2	3,988	1.3	10,595	2.8
Specified..............	76	5.2	204	7.9	11,291	3.8	20,934	5.5
Total..................	99	6.8	313	12.2	15,279	5.1	31,529	8.3
Wood								
Not specified..........	77	5.3	226	8.8	12,558	4.2	23,124	6.1
Specified..............	24	1.7	57	2.2	3,851	1.3	6,191	1.6
Total..................	101	7.0	283	11.0	16,409	5.5	29,315	7.7
Glass								
Not specified..........	12	0.8	81	3.1	2,145	0.7	6,205	1.6
Specified..............	30	2.1	90	3.5	5,382	1.8	9,390	2.5
Total..................	42	2.9	171	6.6	7,527	2.5	15,595	4.1
Leather								
Not specified..........	18	1.2	56	2.2	3,162	1.0	5,510	1.4
Specified..............	2	0.1	8	0.3	240	0.1	664	0.2
Total..................	20	1.3	64	2.5	3,402	1.1	6,174	1.6
Paper								
Not specified..........	1	0.1	5	0.2	158	0.1	449	0.1
Specified..............	8	0.5	20	0.8	1,627	0.5	2,323	0.6
Total..................	9	0.6	25	1.0	1,785	0.6	2,772	0.7
Multimedia								
Total..................	37	2.5	109	4.2	6,705	2.2	11,484	3.0
Other media								
Total..................	61	4.2	124	4.8	10,304	3.4	14,885	3.9
Total.....................	1,452 (a)	99.9	2,573 (a)	99.9	299,193	99.9	379,522 (b)	99.8

(a) These estimates of the total number of craft organizations differ from the 1,218 estimate cited earlier in this report because organizations listed more than one medium used by their members.

(b) This represents the total estimated number of craft artists who are members of craft organizations. Note the 1980 Crafts-Artists survey estimated a substanitally lower total, between 150,000 and 180,000. See methodological note to table 5-50 for discussion of reasons for this difference.

Source: National Endowment for the Arts, Research Division, Craft Artist Membership Organizations 1978, Washington, D.C., January 1981, Report 13, p. 46-49.

Methodological note: The survey questionnaire asked each respondent organization whether it was oriented to one medium, "fiber, clay, etc.," or more than one medium. Organizations responding "specific medium" were asked to name the medium. Organizations responding "general" were asked to list, in order of popularity, up to five media in which members worked.

Table 5-50.
Summary demographic characteristics of craft artists: 1980-1981 (continued on next page)

	Primary study (a)		Comparative studies (b)		
	Member craft artists				
Characteristic	All members (c)	Primary activity 40+ hours week (c)	Sellers	Exhibitors	Subscribers
Percent female	70	48	55	49	88
Median age	45	38	37	35	40
Percent married	72	66	56	75	77
Percent white	98	99	96	100	99
Percent Hispanic	1.3	2.4	(f)	1.4	1.2
Percent completing 4 or more years of college	56	55	79	74	60
Percent employed full time or part time	59	83	96	79	64
Percent with crafts as main occupation	34	97	86	91	42
Percent who own their home	82	67	66	79	83
Average (mean) persons in household	2.7	2.6	2.5	2.6	2.9
Number of respondents (d)	2,589-2,632	433-4390	65-689	69-72	165-168
Average (mean) household income (in dollars)	28,886	30,421	36,554	34,821	27,058
Number of respondents (e)	1,280	140	56	63	122

(a) Data are from main study of craft artists. See methodological note on next page.

(b) Data are from small studies of those who sell crafts at nationally recognized shops (sellers); those who exhibit at prominent fairs (exhibitors); and those who subscribe to craft periodicals not published by craft organizations (subscribers).

(c) Percents are calculated using weighted responses; the number of respondents is unweighted.

(d) Range shown is the lowest and highest number of respondents reporting the characteristic shown, except income.

(e) Number of respondents for income data only.

(f) Less than .5 percent.

Source: J. Georg Cerf, Constance F. Citro, Matthew Black and Audrey McDonald, Crafts-Artists in the United States, Mathematica Policy Research, Princeton, NJ, submitted to the National Endowment for the Arts, June 1982, table V1.2.

Table 5-50.
Summary demographic characteristics of craft-artists: 1980-1981 (continued from previous page)

Methodological note: This study was sponsored by the National Endowment for the Arts and conducted by Mathematica Policy Research in 1980. Sample selection was done in two stages. First, craft organizations responding to the 1978 craft organization survey were stratified by key characteristics (region, size, and primary medium). A sample of organizations was then selected within each stratum. In the second stage a sample of craft artists was selected from membership rosters. Mail surveys with telephone followups were used in both stages. All large craft organizations (2,000 or more members) were included in the first stage to ensure that these groups, which accounted for 36 percent of craft organization memberships, were included. Less prevalent primary media categories were oversampled to ensure that the resulting sample permitted reliable estimates of these media. The total sample size was 281 organizations, of which 73 percent returned lists. A sample of 5,146 individuals was selected from these lists, of whom 3,785 or 74 percent responded. Of these, 2,637 identified themselves as craft artists. The remainder were dropped from the analysis. Data were weighted to reflect the relative numbers of craft artists drawn from each stratum. The weights consider the media, number of organization memberships, and response level. All percentage distributions reflect weighted data; however, the numbers of respondents given are unweighted.

In addition to the main study, three smaller studies were conducted to ascertain the extent to which results of the member survey could be assumed to represent the total population of craft artists. These included craft artists who sell to nationally recognized shops, those who exhibit at prominent fairs, and those who subscribe to craft periodicals not published by crafts organizations. Data in this sample were not weighted.

Observational note: The 1980 survey estimated a total of 150,000 to 180,000 practicing craft artists for 1980. This was considerably less than the estimate of 375,000 from the 1978 study of craft organizations (see table 49). There were several reasons for this revised estimate. The main reason for the difference is an estimate of membership of craft organizations for 1980 based on actual counts of membership lists that is about a third lower than the 1978 estimate which was based on broad size intervals checked off by organizations. The next most important factor is the adjustment made in 1980 from member responses, that could not be made in 1978, to subtract over a quarter of the organization members as not being craft artists. Finally, a slightly larger adjustment was made for multiple memberships in 1980 then in 1978 . The lower-bound estimate of 150,000 member craft artists in 1980 reflects the lower-bound estimate of the number of craft membership organizations.

Table 5-51.
Craft artists' media and extent of involvement in crafts: 1980-1981

	Primary study (a)		Comparative studies (b)		
	Member craft artists				
Characteristic	All members (c)	Primary activity 40+ hours week (c)	Sellers	Exhibitors	Subscribers
Primary media					
Fiber	42	16	12	22	67
Clay	17	32	44	35	20
Leather or paper	5	3	4	4	NA
Glass or other	7	11	13	12	7
Metal	13	17	12	15	4
Wood	17	21	15	13	2
Total	100	100	100	100	100
Number of respondents	2,536	249	68	69	167
Percent working in primary media for more than 10 years	45	48	69	44	45
Number of respondents	2,627	256	68	72	168
Average number of years spent working in crafts	16	13	13	11	17
Number of respondents	2,608	254	68	72	167
Average number of hours per week spent					
Producing crafts	20	55	44	43	23
Marketing crafts	2	7	8	9	3
Number of respondents	2,375	228	62	66	155
Percent doing commissioned craft work	46	78	72	78	45
Number of respondents	2,628	256	68	72	168

NA - Not available.

Note: See table 5-50 for methodological note.

(a) Data are from main study of craft artists.

(b) Data are from small studies of those who sell crafts at nationally recognized shops (sellers); those who exhibit at prominent fairs (exhibitors); and those who subscribe to craft periodicals not published by craft organizations (subscribers).

(c) Percents are calculated using weighted responses; the number of respondents is unweighted.

Source: J. Georg Cerf, Constance F. Citro, Matthew Black and Audrey McDonald, Crafts-Artists in the United States, Mathematica Policy Research, Princeton, NJ, submitted to the National Endowment for the Arts, June 1982, table V1.3.

Table 5-52.
Income characteristics of craft artists: 1980-1981

Characteristic	Primary study (a)		Comparative studies (b)		
	Member craft artists				
	All members (c)	Primary activity 40+ hours week (c)	Sellers	Exhibitors	Subscribers
Average gross income of craft-artists from					
Own crafts sales (in dollars)	2,493	11,568	20,778	20,303	5,362
Number of respondents	2,348	229	61	70	150
Craft-related sources (in dollars)	303	1,133	481	23	119
Number of respondents	2,327	219	52	59	155
Estimated sales and craft-related gross income of respondents (in dollars)	2,796	12,701	21,259	20,326	5,481
Average gross income of craft-artists from teaching crafts (in dollars)	1,109	886	2,884	1,333	2,322
Number of respondents	2,352	220	59	54	155
Average non-crafts income of respondents (in dollars)	8,008	2,823	1,290	1,466	5,231
Number of respondents	1,734	181	58	67	135
Total estimated average gross income of respondents (in dollars) (d)	11,913	16,410	25,433	23,125	13,034
Average craft expenses of respondents (in dollars)	2,627	10,842	17,193	12,299	2,638
Number of respondents	2,169	210	68	72	168
Estimated net craft income of respondents (e)	169	1,859	4,066	8,027	2,843

Note: See table 5-50 for methodological note.

(a) Data are from main study of craft artists.

(b) Data are from small studies of those who sell crafts at nationally recognized shops (sellers); those who exhibit at prominent fairs (exhibitors); and those who subscribe to craft periodicals not published by craft organizations (subscribers).

(c) Percents are calculated using weighted responses; the number of respondents is unweighted.

(d) Estimated based on sum of averages shown.

(e) Estimated by subtracting average craft expenses from estimated sales and craft-related gross income of respondents.

Source: J. Georg Cerf, Constance F. Citro, Matthew Black and Audrey McDonald, Crafts-Artists in the United States, Mathematica Policy Research, Princeton, NJ, submitted to the National Endowment for the Arts, June 1982, table V1.8.

Table 5-53.
Selected characteristics of craft artists: 1980-1981

	Primary study (a)		Comparative studies (b)		
	Member craft artists				
Characteristic	All members (c)	Primary activity 40+ hours week (c)	Sellers	Exhibitors	Subscribers
Percent producing works for sale	68	97	99	99	64
Number of respondents	2,629	256	68	72	168
Percent with primary income from sale of crafts	23	80	76	87	25
Number of respondents	1,910	252	68	71	107
Percent who sell their work through					
Art/craft fairs	46	60	57	96	42
Own shop/studio	35	69	65	68	40
Craft shops	25	48	60	65	32
Other retail outlets	13	26	37	50	14
Cooperatives	7	9	4	11	4
Commissions	31	53	47	61	33
Art/craft galleries	29	61	93	74	33
Mail Orders	6	15	16	22	4
Wholesalers	6	17	15	31	5
Work group meetings	6	2	NA	NA	8
Number of respondents	2,625	256	68	72	168

NA - Not available.

Note: See table 5-50 for methodological note.

(a) Data are from main study of craft artists.

(b) Data are from small studies of those who sell crafts at nationally recognized shops (sellers); those who exhibit at prominent fairs (exhibitors); and those who subscribe to craft periodicals not published by crafts organizations (subscribers).

(c) Percents are calculated using weighted responses; the number of respondents is unweighted.

Source: J. Georg Cerf, Constance F. Citro, Matthew Black and Audrey McDonald, Crafts-Artists in the United States, Mathematica Policy Research, Princeton, NJ, submitted to the National Endowment for the Arts, June 1982, table V1.7.

Table 5-54.
National Register listings for historic preservation: 1966-1986

Calendar year	New listings	Cumulative listings
1966	868	868
1967	29	897
1968	57	954
1969	358	1,312
1970	898	2,210
1971	1,074	3,284
1972	1,551	4,735
1973	2,225	6,960
1974	2,241	9,201
1975	2,032	11,233
1976	2,159	13,392
1977	1,513	14,905
1978	3,383	18,288
1979	3,546	21,834
1980	4,526	26,360
1981	724	27,084
1982	4,893	31,977
1983	4,495	36,472
1984	3,915	40,387
1985	3,171	43,558
1986*	998	44,556

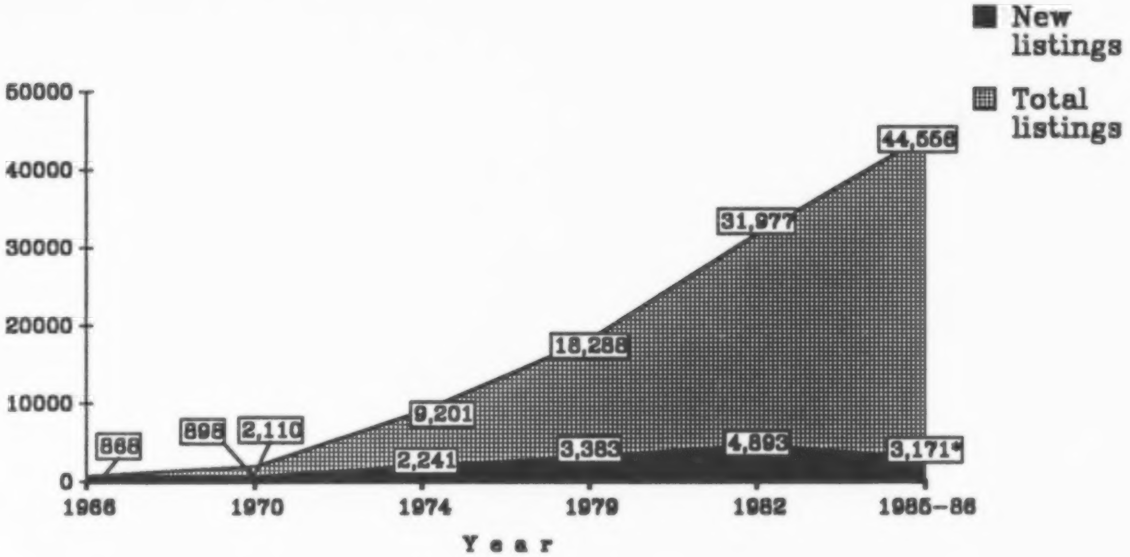
*Only the first half, through April 1986, is included.

Source: Advisory Council on Historic Preservation, Twenty Years of the National Historic Preservation Act, 1986, Washington, D.C., p. 37.

Methodological note: The National Register of Historic Places -- which includes sites, buildings, structures, and objects--is the Nation's official inventory of historic properties worthy of preservation. Properties included are significant at local, State, or national level; they may be listed because of their importance in American architecture, engineering, history, archeology, or culture. The advantages of listing in the National Register include recognition that a property is historically significant; possible eligibility (for income-producing buildings) for certain tax benefits; certain protections from potential harm resulting from Federal actions (under the Section 106 review process administered by the Advisory Council on Historic Preservation); special consideration in decisions to issue surface coal mining permits; and, when funds are available, eligibility for a Federal matching grants program. National Register listing in no way restricts the rights of a private property owner in the privately funded use, development, or sale of a National Register-listed property.

While the National Register program is administered overall by the National Park Service (NPS), nominations most often are made to NPS by the State Historic Preservation Officer (SHPO) of the State in which the property is located. Typically, the SHPO, acting on the recommendation of the State review board, recommends a property for listing and forwards the nomination form to the National Register, Interagency Resources Division, in the Washington office of the NPS, which then reviews and confirms or denies the nomination. National Register listing criteria are defined by Federal regulations (36 CFR Part 60).

Chart 5–4.
Total number of listings and number of new listings on the National Register of Historic Places (NRHP): 1966–1986



Note: The NRHP was initiated in 1966.
*** Data is for 1985.**
Source: Advisory Council on Historic Observation; See table 5–54 for full citation.

Table 5-55.
Historic preservation grants-in-aid under the National Historic Preservation Act (NHPA): 1967-1986

Fiscal year	Apportioned to States	Number of States and territories	Grants to National Trust for Historic Preservation
	(in dollars)		(in dollars)
1967	0	0	0
1968	0	0	300,000
1969	82,000	26	17,500
1970	669,000	36	300,000
1971	4,509,394	46	1,042,023
1972	3,995,827	46	1,042,023
1973	5,383,134	49	1,313,375
1974	8,703,863	50	1,750,000
1975	17,595,645	50	2,700,000
1976	15,259,483	55	2,544,492
Transition (7/1-9/30/76)	3,817,000	55	675,000
1977	13,923,600	55	2,544,500
1978	36,716,000	56	4,800,000
1979	47,121,000	57	5,400,000
1980	47,022,000	57	5,200,000
1981	25,260,000	57	4,700,000
1982	18,918,570	57	4,280,000
1983	21,500,000	57	4,500,000
1984	21,646,326	57	4,853,674
1985	21,070,000	57	4,410,000
1986	19,534,282	57	4,195,048

Source: Advisory Council on Historic Preservation, Report to the President and the Congress of the United States, 1986, Washington, D.C., p. 37.

Methodological note: The National Trust for Historic Preservation is a private, nonprofit membership organization chartered by Congress in 1949, dedicated to the protection and continued use of America's architectural, cultural, and maritime heritage. It provides technical advice and assistance to preservation organizations and State and local governments and offers loans and grants-in-aid on a competitive basis to preservation organizations for specific programs and activities. The Trust is also an advocate for preservation before Congress, Federal agencies, State and local governments, and the courts. In addition, the Trust owns 15 historic house museums throughout the country. Its National Main Street Center works through State governments with small cities and towns to encourage economic development within the context of historic preservation. The Trust conducts conferences and seminars and publishes a variety of general and technical materials.

Table 5-56.
National Trust for Historic Preservation (NTHP) Financial Assistance Commitments: 1970-1987

Fiscal year	National Preservation Loan Funds (NPLF) (a)	Inner-City Ventures Fund (ICVF)	Perservation Services Fund (PSF) (b)	Critical Issues Fund (CIF)
		(in dollars)		
1970...............	NA	NA	20,400	NA
1971...............	10,000	NA	20,000	NA
1972...............	37,500	NA	20,600	NA
1973...............	188,560	NA	18,050	NA
1974...............	232,575 (c)	NA	42,250	NA
1975...............	20,000	NA	180,550	NA
1976...............	277,500 (d)	NA	182,000	NA
1977...............	180,000	NA	143,000	NA
1978...............	240,000	NA	147,220	NA
1979...............	858,957 (e)	NA	124,540	NA
1980...............	1,214,000 (f)	NA	127,815	NA
1981...............	470,000	290,000	157,825	81,225
1982...............	679,000	885,000	135,000	70,000
1983...............	192,500	225,000	126,111	25,500
1984...............	565,552	535,000	144,800	111,400
1985...............	585,383	385,000	150,463	181,500
1986...............	620,000	380,000	146,791	58,450
1987...............	773,700	490,000	160,889	NA
Grand total........	7,145,227	3,190,000	2,048,304	528,075

NA - Not available.

Note: This table indicates commitments for grants and loan programs, not disbursements. See table 5-55 for note on National Trust for Historic Preservation (NTHP).

(a) The NPLF includes both the Expanding Preservation Funds and Revolving Funds.

(b) The PSF includes both the professional consultation services (CS) and the preservation education programs.

(c) Without the National Trust for Historic Preservation (NTHP) acquisition of property project, the amount is $187,575.

(d) Without NTHP acquisition of property project, the amount is $180,000.

(e) Without NTHP acquisition of property project, the amount is $303,017.

(f) Without NTHP acquisition of property project, the amount is $679,600.

Source: National Trust for Historic Preservation, Office of Communications Services, Washington, D.C., 1987.

Observational note: The financial and technical assistance programs are administered in cooperation with the NTHP's seven regional and field offices. The four grant and loan programs offered by the NTHP apply to urban and rural areas and are available to current and new National Trust Preservation Forum members. Two grants programs which began in 1981 focus on urban revitalization and economic development issues. The other two are longstanding programs for real estate development, low-interest loan projects, and rehabilitation plans.

Table 5-57.
Selected data from the study on the magnitude of historic building conservation needs in America: 1981 (continued on next page)

	Frequency	Percent	Cumulative percent
Year of construction			
Pre-1700	11	2.4	2.4
1700-1749	26	5.7	8.1
1750-1799	39	8.6	16.7
1800-1849	89	19.6	36.3
1850-1899	201	44.2	80.5
1900-1949	88	19.3	99.8
Post-1949	1	0.2	100.0
Total	455	100.0	100.0
Gross square footage			
0 - 5,000	206	47.8	47.8
5,000 - 10,000	98	22.7	70.5
10,000 - 20,000	48	11.1	81.6
20,000 - 50,000	43	10.0	91.6
50,000 - 100,000	20	4.6	96.2
100,000 - 250,000	11	2.6	98.8
250,000 - 500,000	4	0.9	99.7
500,000+	1	0.3	100.0
Total	431	100.0	100.0
Structure ownership			
Federal	6	1.3	1.3
State	27	5.9	7.2
Local	71	15.4	22.6
Nonprofit	109	23.7	46.3
Private	224	48.7	95.0
Other	23	5.0	100.0
Total	460	100.0	100.0
Structure management			
Federal	6	1.3	1.3
State	18	3.9	5.2
Local	59	13.0	18.2
Nonprofit	130	28.5	46.7
Private	215	47.2	93.9
Other	28	6.1	100.0
Total	456	100.0	100.0

Table 5-57.
Selected data from the study on the magnitude of historic building conservation needs in America: 1981 (continued from previous page)

	Frequency	Percent	Cumulative percent
Current use			
Residential	129	27.6	27.6
Commercial	53	11.3	38.9
Industrial	4	0.8	39.7
Government	31	6.6	46.3
Institutional	55	11.8	58.1
Agricultural	2	0.4	58.5
Museum	79	16.9	75.4
Vacant	35	7.5	82.9
Other	64	13.7	96.6
Demolished	16	3.4	100.0
Total	468	100.0	100.0
Year of last rehabilitation			
1981	159	38.3	38.3
1974-1980	146	35.2	73.5
1964-1973	44	10.6	84.1
1950-1963	24	5.8	89.9
1930-1949	22	5.3	95.2
Pre-1930	9	2.2	97.4
No rehabilitation	11	2.6	100.0
Total	415	100.0	100.0
Annual maintenance budget			
$0 - 1,000	86	22.9	22.9
$1,000 - 2,000	50	13.3	36.2
$2,000 - 5,000	88	23.5	59.7
$5,000 - 10,000	52	13.9	73.6
$10,000 - 50,000	69	18.4	92.0
$50,000 - 100,000	18	4.8	96.8
$100,000 - 500,000	9	2.4	99.2
$500,000+	3	0.8	100.0
Total	375	100.0	100.0

Table 5-57.
Selected data from the study on the magnitude of historic building conservation needs in America: 1981 (continued from previous page)

	Frequency	Percent	Cumulative percent
Funding sources			
Historic Preservation Fund Grant	72	10.9	10.9
Other Federal	23	3.5	14.4
State	54	8.1	22.5
Local	52	7.8	30.3
Tax benefits	29	4.4	34.7
Private benefactors	99	14.9	49.6
Owners	334	50.4	100.0
Total	663	100.0	100.0
General condition			
All components okay	168	38.4	38.4
At least one compone not okay	269	61.6	100.0
Total	437	100.0	100.0

Source: National Institute for the Conservation of Cultural Property, Inc. (NIC), Historic Buildings: A Study on the Magnitude of Architectural Conservation Needs in America, Washington, D.C., 1984, pp. 6-8.

Methodological note: This study was sponsored by the National Institute for Conservation of Cultural Property, Inc., (NIC) with support from the Design Arts Program of the National Endowment for the Arts. In 1981 a field survey was conducted from a sample of 2,114 properties selected from the National Register files. Usable responses based on fieldwork were obtained from 526 individual buildings (25 percent of the total). Sampling was conducted by NIC staff specifically employed for that purpose. The survey was designed to include approximately 1 percent of the estimated number of historic buildings. Data were compiled on a standardized response form field tested by National Conference of State Preservation Offices and the American Institute of Architect's Historic Resources Committee. Forms were distributed to 51 AIA State Historic Preservation Coordinators who acted as organizers. NIC requested that wherever possible only trained professionals complete the form. The focus of the study was an evaluation of the condition of the buildings and the cost of rehabilitation.

Table 5-58.
Condition of historic buildings and estimated cost to rehabilitate: 1981 (continued from previous page)

Year	Okay	Percent	Not okay	Percent	Cost to rehabilitate	Percent
Condition by age					(dollars in thousands)	
Pre- 1700	4	2.4	7	2.6	238.5	0.2
1700-1749	10	6.0	16	6.0	1,838.1	1.7
1750-1799	15	9.0	24	9.0	810.7	0.8
1800-1849	33	19.8	50	18.8	4,205.3	4.0
1850-1899	66	39.5	122	45.9	56,017.5	53.3
1900-1949	38	22.8	47	17.7	41,916.4	40.0
Post-1949	1	0.5	0	0.0	0.0	0.0
Total	167	100.0	266	100.0	105,026.5	100.0
Condition by ownership						
Federal	1	0.5	5	1.9	5,406.5	5.2
State	9	5.4	14	5.2	6,026.1	5.8
Local	19	11.3	47	17.6	33,369.9	31.8
Nonprofit	38	22.6	62	23.2	5,498.0	5.2
Private	93	55.4	123	46.1	39,108.6	37.3
Other	6	3.6	15	5.6	15,197.1	14.5
Multiple	2	1.2	1	0.4	200.0	0.2
Total	168	100.0	267	100.0	104,806.2	100.0
Condition by use						
Residential	49	29.3	78	29.5	3,209.3	3.1
Commercial	28	16.7	20	7.6	4,431.1	4.2
Industrial	1	0.6	3	1.1	7,377.0	7.0
Government	11	6.6	18	6.8	18,652.5	17.8
Institutional	17	10.2	34	12.9	13,249.5	12.7
Agricultural	1	0.6	1	0.4	1.0	*
Museum	31	18.6	47	17.8	4,657.2	4.4
Vacant	1	0.6	29	11.0	34,587.0	33.0
Other	28	16.8	34	12.9	18,573.8	17.7
Total	167	100.0	264	100.0	104,738.4	99.9

*Less than .5 percent.

Table 5-58.
Condition of historic buildings and estimated cost to rehabilitate: 1981 (continued from previous page)

Year	Okay	Percent	Not okay	Percent	Cost to rehabilitate	Percent
Condition by year rehabilitated					(dollars in thousands)	
No rehabilitation	4	2.8	6	2.4	2,074.0	2.1
Pre- 1930	4	2.8	5	2.0	651.1	0.7
1930-1949	4	2.8	16	6.3	2,218.7	2.3
1950-1963	9	6.2	14	5.6	27,691.1	28.7
1964-1973	21	14.5	22	8.7	12,609.5	13.1
1974-1980	57	39.3	84	33.3	17,095.7	17.7
1981	46	31.7	105	41.7	34,186.3	35.4
Total	145	100.1	252	100.0	96,526.4	100.0
Condition by maintentenance budget (dollars in thousands)						
Less than 1.0	27	19.7	54	23.9	17,401.9	23.7
1.0 - 1.9	21	15.3	28	12.4	2,402.9	3.3
2.0 - 4.9	31	22.6	56	24.8	2,464.0	3.3
5.0 - 9.9	23	16.8	29	12.8	3,403.4	4.6
10.0 - 49.9	26	19.0	39	17.3	15,294.1	20.8
50.0 - 99.9	3	2.2	14	6.2	10,559.3	14.4
100.0 - 499.9	3	2.2	6	2.7	22,042.5	30.0
500.0+	3	2.2	0	0.0	0.0	0.0
Total	137	100.0	226	100.1	73,566.1	100.1
Condition by occupancy						
Occupied	166	99.4	235	89.0	70,151.4	67.0
Vacant	1	0.6	29	11.0	34,587.0	33.0
Total	167	100.0	264	100.0	104,738.4	100.0

Note: See table 5-57 for methodological note.

*Less than .5 percent.

Source: National Institute for the Conservation of Cultural Property, Inc. (NIC), Historic Buildings: A Study on the Magnitude of Architectural Conservation Needs in America, Washington, D.C., 1984, pp. 6-8.

Chapter 6

Literature

Section 6-1. Writers
Tables 6-1 to 6-22

Section 6-2. Production and Publication
Tables 6-23 to 6-32

Section 6-3. Distribution
Tables 6-33 to 6-39

Section 6-4. Consumption of Literature
Tables 6-40 to 6-41

This chapter covers several aspects of Literature. Selected data on writers, including information on their numbers, education, and income, are presented in tables in section 1. Section 2 presents data on book production and publication. Section 3 covers aspects of book distribution and sales, and section 4 covers consumption of books and periodicals and characteristics of readers.

Major Sources of Information

Section 6-1 includes several references to information in chapter 1 (Arts in the Economy), chapter 2 (Artist Employment), chapter 3 (Arts Education), and chapter 9 (Audiences). Information in those chapters relevant to writers was obtained from the following sources:

- U.S. Bureau of the Census;
- National Endowment for the Arts;
- Survey of Public Participation in the Arts, 1982 and 1985;
- National Assembly of State Arts Agencies;
- U.S. Department of Education;
- U.S. Department of Labor, Bureau of Labor Statistics;
- National Research Center of the Arts, Inc.;
- U.S. Bureau of Economic Analysis.

Tables in chapter 6 come from the following sources:

Writers

- Coda: Poets and Writers Newsletter;
- Encyclopedia of Associations;
- Center for Education Statistics;
- Associated Writing Programs;
- The Wages of Writing: Per Word, Per Piece, or Perhaps (Columbia University study of Authors Guild members, 1979);
- Authors Guild;
- Library of Congress, Annual Report.

Production and Publication

- Historical Statistics of the United States, Colonial Times to 1970;
- Publishers Weekly;
- Statistical Abstract of the United States;
- Department of Labor, Employment Hours and Earnings;
- Association of American Publishers;
- Bowker Annual of Library and Book Trade Information;
- Department of Commerce, U.S. Industrial Outlook;
- Book Industry Study Group;
- Library Journal;
- Paperbound Books in Print.

Distribution

- Book Distribution in the United States: Issues and Perceptions;
- American Book Trade Directory;
- Dustbooks;
- Small Press Magazine;
- Growth of Arts and Cultural Organizations in the Decade of the 1970's.

Consumption of Literature

- Survey of Current Business;
- Consumer Research Study on Reading and Book Purchasing.

Section 6-1. Writers

Literature does not exist unless someone writes it. A first challenge in defining the current state of literature is to discover how many Americans are writers--not such an easy task. Writing is, by its very nature, a solitary activity. Many authors write for years or even a lifetime without publication or public readings of their work. In addition, writing is not the primary source of income for many authors, nor do they belong to any union or organization in which they might easily be enumerated.

Methods of Counting Authors

Comparisons of the numbers of authors compiled using various means and definitions are instructive of the problem of identifying the number of authors in the United States. From the Census Bureau data in chapter 2 it can be seen that the 1980 decennial Census of Population counted 45,748 authors (table 2-2). In the same year, the Current Population Survey, using a somewhat different classification, reported 71,000 authors (table 2-6) (see discussion in chapter 2, section 2-1).

There are several reasons to expect some differences between the two surveys. The Census of Population is taken every ten years in the same month, April. The Current Population Survey estimates are an average over 12 months. The author category is a relatively small occupational group. The CPS is based on a much smaller sample than the Census of Population and hence has much larger sampling errors for small groups. The Current Population Survey utilizes personal interviews, and the interviewer may probe for types of employment which might not otherwise be reported. To qualify as employed, one had to work only one hour in the week prior to the survey; consequently, some persons who would not consider themselves employed as authors in a self-administered questionnaire might state they were so employed when probed by an interviewer. With these cautions in mind, it can be noted that the Current Population Survey lists the following numbers of authors from 1971 to 1986 (see tables 2-5 to 2-7):

1970 Classification	1980 Classification
1971 - 33,000	1983 - 64,000
1972 - 31,000	1984 - 72,000
1973 - 39,000	1985 - 71,000
1974 - 47,000	1986 - 77,000
1975 - 47,000	
1976 - 49,000	
1977 - 49,000	
1978 - 54,000	
1979 - 56,000	
1980 - 71,000	
1981 - 74,000	
1982 - 71,000	

The decennial Census of Population gives the following numbers of authors for 1950 to 1980 (tables 2-1 and 2-2).

1950 - 16,000 or 17,000 (different classifications)
1960 - 29,000
1970 - 27,800
1980 - 45,800

Despite the differences in estimates, both the decennial Census of Population and the Current Population Survey indicate that there was a substantial rise in the author occupational group in the decade of the 1970's.

Geographic Distribution of Authors

Table 6-1 presents information on the distribution of authors, by State, in 1970 and 1980 from the decennial Census of Population. The highest numbers and ratios of authors to State population in both years are in California and New York. The lowest numbers and ratios in 1970 are in South Dakota, Wyoming, West Virginia, and North Dakota, and in the latter three again in 1980. The two States with the highest number of authors approximately doubled those numbers in 10 years. California reported 5,035 authors in 1970 and 11,272 in 1980, while New York had 5,567 authors in 1970 and 9,361 in 1980.

The National Endowment for the Arts, Research Division Research Report 19, Where Artists Live 1980, reported 87 percent of authors living in urban areas and 13 percent in rural areas (see table 2-8). These percentages are close to the 86 percent of all artists living in urban areas and 81 percent of all persons in professional specialties living in urban areas.

Employment in Related Industries

Interesting comparisons may be made with employees in printing and publishing, an industry based ultimately on the "raw material" of writers' efforts (see tables 2-16 and 6-26). In 1970, according to the Department of Commerce figures in table 2-16, more than a million persons were employed in this industry. In 1975, the number of employees dipped to 991,000, but in 1980, the figure was 1,151,000. In 1981, the number of employees increased by 10,000, and in 1982, there was a decrease of 6,000. As discussed in section 6-2, in connection with table 6-26, changes in printing technology, as well as in the economy and number of actual publications produced, account for some of these fluctuations. Clearly, however, more printing and publishing employees, many of them members of unions, can be identified than those individuals who list their primary occupation as "author."

Writers' Professional Organizations

Are the occupational counts, however, truly representative of the numbers of "creative writers" – persons who write poems, short stories, novels, and other prose? Other ways of counting such writers result in very different numbers.

Table 6-2 presents numbers of members of some of the major nationwide writing organizations, as listed in a book by the editors of Coda: Poets and Writers Newsletter in 1985. The items that represent individuals sum to 38,822 writers. The members of these prestigious organizations are writers of published poetry, fiction, and other literature forms. A more extensive, though by no means comprehensive, list of writers' organizations and their membership from 1984 to 1988 is presented in table 6-3. It is not possible to sum these memberships to arrive at an unduplicated total; however, the combined memberships for these writing organizations as listed in the Encyclopedia of Associations was 135,928 in 1988.

Such lists probably both overestimate and underestimate numbers of authors in certain ways. Many writers undoubtedly belong to more than one of these groups; others belong to no organization. Some who do not belong may not fit particular definitions of writers, i.e., they may not have published their work, may not have published within a given time, may publish in periodicals rather than books, and so forth.

Publishers' Estimates

Much higher estimates have been made of the number of creative writers nationwide than the ones obtained from the Census Bureau or counts of members of writing organizations. More than a decade ago, an often-quoted statement appeared in The Culture Barons. "A fiction editor at a leading publishing house estimates that 250,000 books are written each year – out of which a mere 25,000 are published – which implies that there are at least a quarter of a million serious writers working in the nation at any one time."[1] Actually, according to table 6-25, more than 39,000 new books and new editions were published in 1975, including 3,805 in fiction, so the editor's estimate is possibly low. While a few authors may write more than one book per year, probably many more than the 250,000 estimated book authors are writing shorter works, such as poems, plays, scripts, and short essays.

Self-reported Creative Writing

Another means of estimating the total number of authors is to ask members of the general public whether they ever write creatively. In such a survey, conducted by the National Research Center of the Arts, 13 percent of the respondents in 1975 said they ever write stories or poems. It should be noted that this may include any writing done over a lifetime and may reflect school years. In 1980, 22 percent of the respondents and 25 percent of the respondents in 1984 also reported writing poems or stories (see table 9-1).

Creative writing is a recreational activity of 6 percent of persons responding to the Survey of Public Participation in the Arts (SPPA) in 1982 and again in 1985 (table 9-2).

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[1] Faye Levine, The Culture Barons, Thomas Y. Crowell Company, New York, NY, 1976, p. 295.

Writers' Education

The education of writers is more difficult to measure than training in the performing arts. Writing is a skill taught through many courses at the elementary, secondary, and university levels. Consequently, enrollment in creative writing courses and/or numbers of courses taught measures neither the total amount of instruction nor the number of practitioners. That is, many courses labeled simply "language arts" or "English" have at least some creative writing components; in addition, writing skills are integral to many other areas, such as history and other social sciences.

Secondary Education

As shown in table 3-10, in 1982 high school graduates averaged nearly a full year of English credits for each of the last four years of high school (3.7 years of Carnegie units), the highest number of credits for any single subject. English course curricula inevitably include some writing and study of literature, and many courses contain at least some elements of creative writing.

Interest in creative writing at the secondary school level is demonstrated in participation in writing-related extracurricular activities. A study conducted in 1982 by the U.S Department of Education, Center for Education Statistics found that 18 percent of high school seniors participated in high school newspapers, magazines, or yearbook clubs (see table 3-17). Participation was related to grade point average, with 33 percent of the students with the highest grade averages participating, compared with only 9 percent of those with averages of 2.00 or less. Girls were more likely to participate than boys, by a ratio of about 2 to 1 in all race/ethnicity categories.

Higher Education

Earned degrees in English and literature, by sex, from academic years 1949-50 to 1984-85 are listed in table 6-4. Note that in this series of surveys conducted by the U.S. Department of Education, Center for Education Statistics, the category "English and literature" includes creative writing as well as several other topics, such as classics, American literature, and technical and business writing. All three levels of earned degrees showed some fluctuations in numbers between 1949-50 and 1958, followed by a rapid rise, more than doubling in numbers between 1959-60 and 1967-68. This corresponds to a general increase in total degrees awarded in all fields. The number of degrees granted peaked in 1970-71 for bachelors and masters degrees and, as could be expected, several years later in 1972-73 for doctoral degrees. A slow, but steady decline in numbers of degrees granted at each level has followed, reaching nearly stable numbers in the mid-1980's. The peak numbers were 57,026 bachelors degrees and 8,935 masters degrees (both in 1970-71), and 1,631 doctoral degrees in 1972-73. The most recent numbers are 26,536 bachelors degrees, 4,571 masters degrees, and 943 doctoral degrees in 1984-85. Degrees in letters have declined as a percentage of total degrees awarded since 1970. For example, in 1971 7.7 percent of bachelors degrees were in letters. By 1984, this category was only 3.5 percent of all bachelors degrees awarded (table 3-40).

Degrees Awarded in Literature, by Sex

Table 6-4 also shows degrees awarded by sex. Throughout the 35-year period, more women than men have received bachelors degrees in English and literature. The percentage increased from 60 percent of all degrees awarded in 1949-50 to 67 percent and has remained at about that level since the 1960's. The most recent data are 17,674 women compared with 8,862 men in 1984-85.

For recipients of masters degrees in English and literature, the percentages of men and women have undergone more complex changes. Through the 1950's, more men than women received masters degrees, e.g. 1,320 men (58 percent) compared with 939 women in 1949-50. Beginning in 1959-60, however, the number of women began to exceed the number of men receiving masters degrees (1,473 women, and 1,458 men in that year). By 1970-71, the peak year, 5,450 women (61 percent) and 3,485 men received masters degrees. Subsequently, the percentage of women recipients has remained the same or slightly higher. In 1984-85, for instance, 65 percent of the masters degree recipients were women (2,981 of 4,571 total degrees awarded).

With regard to doctoral degrees in English and literature, in 1949-50, only 49 of 230 doctoral degrees (21 percent) were awarded to women. Since 1981-82, more women than men have received doctoral degrees. In the most recent year, 1984-85, 55 percent of the 943 degrees were awarded to women.

Degrees and Programs in Creative Writing

Table 3-42 lists in greater detail than table 6-4 the areas of study in which undergraduate and graduate degrees were conferred in academic year 1983-84. Both

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tables were compiled by the Center for Education Statistics (CES). However, the total number of degrees granted in letters is higher in table 3-42 for each degree than for the same year in table 6-4 which includes only English and literature.

According to table 3-42, of the total of 33,739 bachelors degrees in letters for 1984, only 423 were for creative writing (157 presented to men and 266 to women). Bachelors degrees in creative writing were 1.25 percent of all degrees in letters, and women received 63 percent of the degrees at this level. At the masters degree level in creative writing, 300 degrees were awarded, 5.2 percent of the total in the field of letters. Women received 172 or 57 percent of the masters degrees in creative writing awarded in 1983-84.

Comparison of Programs and Degrees

Associated Writing Programs (AWP), a nonprofit organization headquartered at Old Dominion University in Norfolk, Virginia, advocates creative writing as an art and works toward public and private support of literary artists.[2] The number of specific "creative writing" degrees and programs reported by AWP is higher than that implied by the Department of Education classification reported in table 3-42. According to the AWP survey conducted in 1984, 165 programs granted the bachelors degree in creative writing (table 6-5). This figure would represent only 2.6 graduates per program that year, according to table 3-42. In 1983-84, according to AWP, there were 130 programs granting masters degrees in creative writing, yet CES reported only 300 masters degrees granted. No doctoral degrees were reported by CES, yet AWP lists 25 doctoral programs throughout the United States. The discrepancies may occur because of differences in reporting "creative writing" as a program or as the topic of a degree. Both sources note that programs may be listed under literature or other topics in academic departments.

Recent Increases in Creative Writing Programs

More notable than the numbers of degrees granted are the large increases in the number of academic programs in creative writing offered in 1984 compared with those offered in 1975 (table 6-5). According to AWP, in 1975, only 27 programs were offered at the bachelors degree level, compared with 165 in 1984--a nearly sixfold increase. At the masters degree level, 47 programs were offered in 1975, compared with 130 in 1984. Doctoral programs increased more than fourfold--between 1975 and 1984, from 6 to 25. Nondegree programs, however, increased less dramatically, from 57 to 80.

Government Support for Literature

Federal support through the Literature Program of the National Endowment for the Arts has consistently remained at about 3.0 percent of the total appropriated funds of the National Endowment for the Arts during the 1980's (see table 1-17). Because of fluctuations in the total appropriations, however, the amount appropriated for literature has varied from a low of $4.3 million in 1983 to a high of $5.1 million in 1985. The Arts in Education programs, funded separately, also include some literature programs.

Although some individual writers receive support through grants from Federal, State, and local government, government support affects far more writers through grants to creative writing programs. Education programs such as those represented by Associated Writing Programs at the university level and the Poets in the Schools programs sponsored by many State and local jurisdictions at the elementary and secondary levels support not only the writer-teachers but the writing activities of students.

Other organizations receive grants to present literature to the public through poetry, fiction, and drama readings. These grants assist, for instance, in providing honoraria to writers, increasing publicity for the presentations, and assisting with payment of overhead costs for public presentations.

Grants are also used to assist in publication of creative writing--for example grants to small presses and little magazines (see tables 6-37, 6-38, and 6-39 and the accompanying discussion in section 6-3). These grants aid in disseminating the work of numerous authors. In addition, publication by these small organizations sometimes leads to publication by large commercial presses of a particular author's work in books or anthologies.

In many cases, it is difficult, if not impossible, to separate these activities--education, presentation, and publication--and support for the activities within an organization, as they are inextricably intertwined.

Data from 42 States on awards by State Arts Agencies using National Endowment for the Arts funds are presented in tables 1-21 and 1-22. The amount and numbers of grants awarded (table 1-21) are somewhat higher than the figures in table 1-22 which reflect amounts actually spent. Thus, 614 literature grants were awarded but funds were spent on only 527 (table 1-22). In both tables, the literature grants are about 5 percent of the total number of NEA funded State Arts Agency grants. The total amount awarded was $1.4 million, of which $1.2 million was spent during the 1985 fiscal year. Of the total amount of grants awarded in all disciplines, literature received slightly more than 2 percent. The number of writers participating, however, was 4 percent of the total artists participating (table 1-22). According to the note accompanying the table, artists are counted each time they participate.

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[2] Information taken from Associated Writing Programs brochure, 1987.

The Columbia University Authors Guild Survey

Because of the complexity of investigating writing income in comparison to total income, few studies have been attempted in such basic areas as writers' employment, earnings, career progression, and the effects of government or private support for writers' activities. One study, conducted by the Columbia University Center for Social Science in 1979, was published by Paul William Kingston and Jonathan R. Cole, first as a monograph, and more recently by Columbia University Press in 1986 as The Wages of Writing: Per Word, Per Piece, or Perhaps. This survey is hereafter referred to as the Columbia University Authors Guild Survey.

The methodology for the study was as follows. Questionnaires were mailed to a sample of 3,200 of the 5,000 writers who were members of the Authors Guild in 1978, and to 1,900 of the 3,750 authors invited to become members of the guild in the previous three years (1976-1979). Of the 5,100 questionnaires sent to writers, 2,241 (46 percent) were returned.

The linking of the sample to Authors Guild members or those invited to be members has been criticized as skewing the sample in several ways. All writers in the sample had to have published at least one book, as that is a criterion for invitation to membership in Authors Guild. Many writers have not published a book, although they have published shorter works such as articles, individual poems, short stories, essays, or plays, and these authors would not be represented. The sample has thus been criticized as skewed toward more successful authors who have already published books.

On the other hand, the study has also been criticized as being more representative of fiction and topical nonfiction writers than of authors of textbooks, professional books, or technical manuals who may have very different income profiles than the Authors Guild based sample.[3]

The Columbia University Authors Guild Survey thus has a number of serious shortcomings in attempting to represent the universe of writers and their distribution by genre, income, sex, and amount of time devoted to writing activities. The data are also now a decade old, since questions referred to calendar year 1978. However, no more recent survey of comparable national scope was available for this report. Despite the shortcomings of the study, the findings illuminate the challenges most writers face in attempting both to write full time and to make a living. Tables 6-6 to 6-14 summarize the findings of this study.

Definitions of Full-time and Part-time Writers

Recognizing that self-designation as a full-time author may mean very different things to different people, the Columbia University Authors Guild Survey asked authors to designate their commitment to writing in terms of both a time commitment and occupational commitment (whether they had another job). See tables 6-6, 6-8 and chart 6-1 for definitions of full- and part-time authors.

In terms of time commitment, the respondents were asked: "On average, in the last year how many hours per week did you spend writing or directly working in some other way on your book or article?" According to the study report, this question was deliberately worded so that authors would include research and thinking time, as well as time spent on other activities that directly contributed to their writing product.[4]

For the total sample, median time spent on writing was about 20 hours a week with the most active quarter writing 35 hours and the least active quarter fewer than 10. Among those holding no other job, 77 percent worked at writing 20 or more hours a week.

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[3] Curtis Benjamin, "What Do Authors Really Earn," Publishers Weekly, February 1982.

[4] Columbia University Study, p. 42.

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Other Occupations Among Writers

Table 6-7 lists the types of occupations of authors who held "a paid position besides freelance writing" at the time of the survey, excluding occasional lectures or readings, irregular fee-for-service editing, translating, and so forth. Part-time authors were 46 percent of those authors responding to the survey, but 70 percent were engaged in some paid work other than book and article writing (not defined by them as holding another job, however). More than 80 percent of the other paid positions were professional.

Authors' Earnings, by Commitment, Sex, and Genre

Table 6-8 presents data on the earnings from writing by type of author. The distribution of writing income across writers' income categories is surprisingly similar for full- and part-time writers except for the lowest income category. For example, 8 percent of committed full-time writers, compared to 6 percent of limited full-timers and committed part-timers, earned $50,000 to $99,000. The data show that the amount of writing-related income, is not in a simple direct proportion to the amount of time spent on writing-related activities.

Table 6-9 compares the median income of authors in 1979 by sex and time commitment. For those working less than 10 hours per week, the female to male income ratio was .83, while it was .93 for writers working from 10 to 19 hours and .80 for those working 20 to 39 hours. However, for men and women authors who worked at least 40 hours each week at writing, the income returns to men were considerably higher than those of women. In this case, the ratio of female to male earnings was .56. For full-time authors in 1979, the median income for men was $18,600 and that for women was $10,500.

The differences between female and male earnings among the committed full-time authors were, in part, a result of the differences in the genres in which they worked. Children's books tended to yield lower incomes than other forms of writing (as indicated in tables 6-10 and 6-11). Women were almost three times as likely as men to be primarily authors of children's books (25 percent compared to 9 percent).[5]

Table 6-10 shows authors' income by genre and time commitment. For this sample of writers the highest median incomes are earned by "genre fiction" writers working at least 40 hours a week. This group had median incomes of $31,500. Table 6-11 includes an income distribution by genre of income earned only from books.

Table 6-12 presents authors' total median income by time commitment and gives the ratio of income coming from writing. These authors had a median income of $27,000 in 1979, of which a ratio of .33 came from writing. Only committed full-time writers earned more than half their total personal income from writing (overall ratio of .77). For limited full-time writers and committed part-time writers, the ratio was about one-fourth of total income. (For comparisons with performing artists' income and the relation to total personal income, see tables 2-27 and 2-29.)

Table 6-14, comparing the Authors Guild sample of writers income in their best year with income in 1979, indicates that, adjusted for inflation, their incomes are very unstable. Of the authors reporting income of less than $2,500 in 1979, 12 percent had earned $100,000 or more in a "best year." Current income was the same as the "best year" for about one-third of the writers in other income brackets, except for the $100,000+ income bracket. Critics of this study have pointed out that other types of authors, such as textbook writers, might have very different income and employment profiles.

The data from this study can be compared with Current Population Survey Census data for 1979 which reported median author income of $6,956 (table 2-12). It should be remembered that the Census Bureau classifies each person only once and in the employment in which they spent the most time. However, to be classified in an occupational category one had to work for pay or profit only one hour in the reference week. In the Census data, women's median earnings were less than half men's media earnings.

Authors Guild Surveys of Advances and Royalty Rates

The Authors Guild has conducted a series of surveys of its members to determine the most common arrangements for advances on books and royalties received from publishers. A summary of results from 1976, 1981, 1984, and 1985 is presented in table 6-15; table 6-16 presents additional data for 1985. Approximately 250 to 300 responses were tabulated for each of the four surveys. The Authors Guild in this period (1976 to 1985) had 5,000 to 6,000 invited members, all of whom had published one or more books. Note that although 256 contracts are represented in the data for 1985, the majority for works of fiction, they were made by only 63 publishers, and the majority of these (40) are controlled by only 15 conglomerate publishing companies.

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[5] Columbia University Study, p. 76.

Even a cursory glance at tables 6-15 and 6-16 shows that the royalty rate structure for books is extremely complex. Most royalties are based on a percentage of certain numbers of copies sold by publishers. Although more authors are receiving higher advances for books, according to table 6-15, royalty provisions seem less generous in recent years. About 60 percent of authors receive "common royalty rates" (usually 10 percent on the first 5,000 copies sold, 12 1/2 percent on the next 5,000 copies sold, and 15 percent on all sold after 10,000). In the years of these surveys, the highest percentage receiving "worse" royalty rates (i.e., the percentage is smaller or more copies must be sold before receiving a higher rate) occurred in 1985 (23 percent). The lowest percentage receiving a high royalty rate (15 percent on all copies) for hardcover books also occurred in 1985 (6.7 percent).

Royalty provisions for mass market books are considerably higher (50 percent share is the most common provision), but mass market book prices are also usually lower than prices for hardcover trade books. That is, a 15 percent royalty rate on a hardcover book priced at $13.95 is $2.09. A mass market book must be priced higher than $4.25 for a 50 percent royalty to be equal. In 1976, about 70 percent received a 50 percent rate compared with 61 percent in 1985 (see table 6-15).

The influence of an author's having an agent to negotiate contracts with the publishers is demonstrated in table 6-16. For instance, the 15 contracts for royalties of 15 percent or more on all hardcover copies were all negotiated by agents for fiction writers.

Apparently, all authors in the 1985 survey with contracts negotiated by an agent received advances; three nonfiction writers without an agent did not receive an advance. Agents were used by 90 percent of fiction writers and by 77 percent of nonfiction writers to obtain negotiated advances. Authors' shares of mass market proceeds in both fiction and nonfiction categories also are generally higher if negotiated by an agent. It is not surprising that authors used agents to negotiate 216 of 256 contracts (84 percent) with publishers. Even after paying the agents' fees, then, most writers earn more by using an agent to negotiate with publishers.

Copyright Registrations and Provisions

Royalties are directly dependent on copyright registration as well as contractual agreements with publishers. A copyright protects an author's "property" from unauthorized copying or reprinting. It is the "exclusive right to print, reprint, copy and vend the work; to make other versions of the work and, with certain limitations, to make recordings of the work and to perform the work in public" (see notes, table 6-17).

Copyright data for the United States from 1870 to 1985 are presented in tables 6-17 to 6-22. Although the basic protections of copyright law for books were enacted in 1790, numerous subsequent amendments have changed both the applications of that protection and the definitions of categories of copyrighted materials. Consequently, it is difficult to determine or compare the numbers of types of items protected by copyright registrations of various types of publications and other items over the years. It is clear, however, that copyrighting, as reported by the Library of Congress, has increased greatly over the past century. In 1871 there were 12,688 registrations. Registrations had increased to 166,000 by 1925. In 1984, more than half a million copyrights were registered in a single year (tables 6-17 to 6-22).

In the period between 1970 and 1977, the annual number of books copyrighted rose from about 88,000 to 122,000. Recent changes in the way copyright statistics are published limits the comparability of later data, however. The "monograph" category in which books are now included contained 154,000 in 1984, and the category now also includes computer software.

Total copyrights are expected to increase dramatically in the next few years with the removal of the "manufacturing clause" which required materials copyrighted in the United States to be manufactured or printed here. Authors will now be able to copyright books printed in other countries. This clause, which was part of U.S. copyright law, was allowed to expire on July 1, 1986 after much debate in Congress.[6]

Numbers of copyright registrations provide little information about the actual numbers of new books and new editions published in the United States annually and also do not provide information on topics of publications. Some items are printed but not registered for copyright, notably government publications; others obtain a copyright but are never printed. Thus, information from the publishing industry gives a more detailed view of books produced in the United States.

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[6] The Bowker Annual of Library and Book Trade Information, R.R. Bowker Company, New York, NY, 1987, p. 124.

Section 6-2. Production and Publication

Tables 6-23 to 6-25 present information on new books published from 1880 to 1985. As can be seen in the tables, definitions and ways of classifying books have changed over the period. Data prior to 1950 do not contain breakdowns by book subject, and data after 1970 on books by subject combine data for new books and new editions. Single year aberrations in a trend are sometimes due to the nature of publishing.

In 1880, a total of 2,076 books were reported published. By 1950, about 11,000 books were published, of which about 2,400 were new editions. By 1984, the number of new books and new editions had risen to about 51,000 (table 6-25).

New Books by Subject: 1950-1970

The total number of new books increased by 181 percent (from 8,634 to 24,288) between 1950 and 1970 (table 6-24). Books of special interest to the arts and literature had the following profile. Between 1950 and 1970, art books increased by 168 percent, biography by 73 percent, fiction by 65 percent, juvenile by 173 percent, literature by 164 percent, music by 147 percent, and poetry/drama by 115 percent. In 1950, art books were about 3.7 percent of the total new books published, biographies were 6.2 percent, fiction works were 14 percent, juvenile books were 10.5 percent, poetry/drama was 5.2 percent, literature was 5.9 percent, and music was 1.0 percent. As can be seen by comparing these percent increases with the total percent increases, by 1970 a few arts-related categories had declined in percent of the total – most notably poetry/drama, biography, and fiction. Of the total new books in 1970, art was 3.5 percent, biographies were 3.0 percent, fiction was 8.2 percent, juvenile was 10.1 percent, poetry/drama was 4.0 percent, literature was 5.5 percent, and music was .9 percent.

New Books and New Editions: 1970-1985

Table 6-25, covering 1970 to 1985, combines numbers of new books and new editions by subject, whereas table 6-24 lists only new books by subject. For this reason the categories of art, biography, fiction, literature, and music have considerably higher numbers of new publications listed in 1970 in table 6-25 than in table 6-24. In addition, in 1981, methods of counting paperback books were improved. The number of fiction books approximately doubled, from 2,835 in 1980 to 5,655 in 1981, largely because of this change.

The importance of new editions in the various categories is demonstrated by the differences in the figures in tables 6-24 and 6-25 for each subject. Art books increase from 852 to 1,169 by adding new editions to new books. Biography is doubled from 735 to 1,536. Fiction increases by about 50 percent, from 1,998 to 3,137. Juvenile books increased only about 10 percent, from 2,472 to 2,640. The smaller increase in juvenile books is perhaps due to the fact that few juvenile books are revised as new editions; "classic" juvenile books tend to be reprinted in the original editions rather than revised. The new method of counting paperback books also had a relatively small effect on juvenile books in 1980-1981.

The number of new literature books listed for 1970 more than doubled with new editions added. This category has characteristics opposite those of juvenile books as described above. Fewer books are published, but many are revised repeatedly as texts and reference books. Thus, new books alone were 1,998 in 1970 (table 6-24) and 3,085 with new editions added (table 6-25). Music books are much the same, although the numbers are smaller, 217 new books in 1970 (table 6-24) and a total of 404 with new editions added (table 6-25). Poetry and drama books increased by about 500, from 973 to 1,474, with new editions added in 1970 (tables 6-24 and 6-25).

In 1984 art books were 3 percent of the total, music books .7 percent, fiction was 11 percent, poetry and drama was 2.2 percent, and literature was about 4 percent.

Income of Employees in Printing and Publishing

Table 6-26 presents information on the number of employees and hourly wages in the printing and publishing industry from Bureau of Labor Statistics data for 1970 to 1986. Hourly earnings averaged $9.99 for the industry in 1986.

As noted in the 1987 U.S. Industrial Outlook, the recent upswing in profits and production in the printing and publishing industry can be seen in the increase in the number of employees between 1984 and 1986 both in total printing and publishing employees and in publishing subcategories of the industry (table 6-26).[7] The number of employees in book printing and publishing, as in most other publishing subcategories, actually declined in the early 1980's, from 103,000 in 1978 and 1979 to 98,000 in 1983 (table 6-28). This decrease may have been caused both by the economic recession of 1981 and by technical innovations that resulted in smaller numbers of typesetters and graphics personnel to do layout and page makeup, pressmen, and other printing employees being required for even large quantities of printing. Production workers consequently decreased in numbers from 53,000 in 1979 to 49,000 in 1983. However, by 1986 they were back up to a high of 59,000.

Estimates of Book Sales

Book sales figures may differ depending on whether they are compiled based on sales to wholesalers and jobbers, on sales by bookstores, or purchases by consumers. Some consumer-based computations may include books published in earlier years but remaining in inventory. These and other methods of counting either new titles or numbers of copies sold can result in very different data concerning the sales of books in the United States.

Two major sources for sales data are the Association of American Publishers (AAP) and the Book Industry Study Group (BISG). Both sets of data are reported annually in The Bowker Annual of Library and Book Trade Information published by R.R. Bowker Company New York, NY.

Figures in table 6-27 from the Association of American Publishers represent book publisher sales. Figures in table 6-29 from the Book Industry Study Group represent domestic consumer expenditures. The figures thus differ. For example, in 1984 total consumer expenditures were estimated to be $12.8 billion by BISG, while publisher sales were estimated by AAP to be $9.1 billion for the same year (tables 6-27 and 6-29). In addition to differences in type of sales figures, there are differences in definitions of some book categories. General trends, however, can be found in both sets of data.

The data in table 6-27 show an increase in total sales from 1977 to 1984 of 77 percent in current dollars. The highest increases occurred in adult paperbacks (160 percent), juvenile paperbacks (176 percent), religious books other than Bibles (108 percent), and university presses (148 percent).

The influence of inflation on all such figures is illustrated in table 6-27, based on data from the U.S. Department of Commerce, International Trade Administration. In current dollars, the value of book publishing shipments between 1984 and 1986 (forecasted) grew by $1,776 million (from $9,459 million to $11,235). In constant 1982 dollars, the value also increased, but by only $561 million.

The Book Industry Study Group (BISG) Data

The Book Industry Study Group (BISG) began in November 1975 during the Book Manufacturer's Institute Annual Conference, when a few publishers, manufacturers, and trade associates met to discuss the urgent need to improve the industry's research capability. The voluntary association was incorporated in February 1976 and includes individuals and firms from various sectors of the book industry: publishers, manufacturers, suppliers, wholesalers, retailers, librarians, and others engaged professionally in the development, production, and dissemination of books.

The Book Industry Study Group reports its findings in Book Industry Trends, published by the Center for Book Research, University of Scranton, now in its 11th edition. TRENDS 1987 reviews and forecasts book sales in dollars and units, by market segment and product classification, for the 10-year period 1982-1991. TRENDS Update, published four times a year, provides statistical analyses on diverse topics including paperbound versus hardbound sales; per capita expenditures on books; estimated publishers' manufacturing and operating expenditures; and bookstore sales.

Data compiled by BISG in annual Book Industry Trends on the quantity of books sold and value of U.S. consumer expenditures are presented in table 6-29. BISG data from 1974 to 1984 allow comparisons of trends in both expenditures and volumes sold, so that rough estimates can be made of average cost per book in various categories. Data on average retail prices of books and periodicals by subject matter, and by the major categories of hardcover and paperback, are shown in table 6-30. More detailed analyses of book prices for hardcover novels, biographies, and history books from 1980 to 1985 are shown in table 6-31. Average prices of mass market paperbacks in 1981 to 1985, by subject, are shown in table 6-32.

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[7] 1987 U.S. Industrial Outlook, pp. 27-7 to 27-12.

Although in some categories units sold increased more than expenditures, according to the BISG data, overall costs for books have increased faster than numbers of units sold. In 1974, 1,560 million units were sold with a total expenditure of $4.5 billion. In 1984, 2,013 million units were sold with a total expenditure of $12.8 billion. Throughout the period, softbound book units sold exceeded hardbound units by about 500 million per year, except in 1981 and 1983. As in table 6-25 (new editions and new titles published) and in table 6-26 (printing and publishing employment), these two years were aberrations in an otherwise steadily rising trend, probably due to the general economic recession.

Average Prices of Books and Periodicals: 1975-1985

Publishers Weekly compiles data on average prices of books sold according to subject matter and three types of books: hardcover, mass market paperbacks, and trade or other paperbacks. Average prices of periodicals are also compiled according to subject matter. Data for 1975 to 1985 are presented in table 6-30. The subject matter categories are comparable to those listed in tables 6-23 through 6-25 on new books and new editions published and reflect Dewey Decimal Classifications. Average prices for books in technology, medicine, and agriculture increased by greater amounts in dollars, and by a much greater percent over the decade, than did either average book prices for all fields or average prices in literature, juvenile, fiction, or poetry and drama.

Average hardcover book prices increased about 50 percent, from $16.19 in 1975 to $24.64 in 1980 (table 6-30). From 1980 to 1985, they increased only about 25 percent to $31.43, partly because of lower inflation rates, and also because of cost savings with new printing technologies. Biographies increased in average price from $14.09 to $22.26 during the decade, remaining about 25 percent below the average price for hardcover books. The average price for hardcover fiction nearly doubled, from $8.31 in 1975 to $15.25 in 1985.

According to tables 6-15 and 6-16, in section 6-1, 15 percent of the first 5,000 copies sold is considered a better than average royalty rate. A fiction writer receiving that rate on 5,000 copies sold at the average price in 1985 would receive $11,450 in royalties from the publisher. Expenses, including an agent's fee in most cases, would of course have to be paid out of that amount, reducing actual earnings. The more common initial royalty rate of 10 percent would yield the fiction writer only $7,625 in royalties on the first 5,000 copies.

Average and Median Prices, Numbers of Volumes and Publishers: 1980-1985

Publishers Weekly is the original source of more detailed information in table 6-31 comparing average and median prices for hardcover books published in three subject areas – novels, biography, and history – between 1980 and 1985. These three categories were selected from a larger table in The Bowker Annual of Library and Book Trade Information, 1986 to compare subject areas of fiction and two kinds of nonfiction. In this table, "novels" do not include the various types of genre fiction, as does the "fiction" subject area in table 6-30. Genre fiction is frequently published at a lower price per volume. Consequently, average and median prices for "novels" in table 6-31 are higher than comparable prices for the larger category in table 6-30. The difference between the median and average prices for fiction in each of the six years is less than one dollar. That is, either the prices cluster around the average, or high and low exceptions offset each other. The differences between median and average prices are more than one dollar in each year for biographies and history books, indicating a greater spread of prices. Prices for novels are also lower in every year than prices in the two nonfiction subject areas. In fact, only the median price for biographies in 1980 is lower than all of the median and average prices for novels during the six-year period.

Mass Market Paperbacks

Paperbound Books in Print is the source of the mass market paperback information in table 6-32. Mass market paperbacks, because of their lower prices and relatively lower distribution costs (lighter weight and smaller size), have become an increasingly larger segment of the total book market over the past two decades. Table 6-32 lists average prices by subject from 1981 to 1985 and total volumes published by subject in 1983, 1984, and 1985.

In each year, the highest average price for any subject is about three times the lowest price for any subject area. The lowest average price in each year is in the juvenile subject area, but the subject area with the highest average price varies (art, travel, and technology). The price difference between hardcover and paperback books is illustrated by the fact that the highest average price in any of the three years, $10.62 for technology books in 1985, is lower than the average and median prices for hardcover novels in 1981 (table 6-31).

Section 6-3. Distribution

The Book Industry Study Group sponsored an in-depth investigation of physical book distribution problems facing the book industry in the 1980's. Arthur Andersen and Company conducted the study in 1986, using the Delphi technique.[8] In this technique, panels of experts are selected by peers, and a consensus is reached by each panel, through two rounds of questionnaires in this case. A key element of this technique is that at no time do the panels convene, so that members remain anonymous to each other, and individuals' opinions cannot influence others. The seven panels consisted of 20 to 40 representatives of the following groups:

- Publishers of mass market paperbacks;
- Wholesalers and jobbers;
- Independent distributors of mass market paperbacks;
- Booksellers;
- Librarians; and
- Manufacturers (including printers and binders).

Survey response rates varied by panel, ranging from 58 to 83 percent; the overall response rate was 70 percent. Findings of the survey were grouped into the following areas: trends and opportunities for improvement; ordering, processing, and reordering; physical movement of books; and inventory control and returns. The survey did not address issues in elementary/secondary (elhi) book distribution or direct mail book distribution, because these processes are significantly different. Only a few of the findings are included here.

Quantity of Books Printed

Table 6-33 presents the results of panels' ratings of factors from 1 (not important) to 5 (very important) in affecting traditional publishers' decisions and mass market publishers' decisions on the quantity of books to be printed in the initial print order. The initial print order may greatly affect the profitability of a book, as the publisher's objective is to recoup at least typesetting, paper, printing, binding, and other overhead costs as well as the author's initial royalty or advance. On the other hand, the publisher wants to avoid printing too many copies, requiring warehouse storage or disposal. Author's "reputation or promotability" was ranked highest (4.5 on the 1 to 5 scale) as a factor affecting initial print order decisions by mass market publishers (table 6-33). Traditional publishers also ranked author's reputation high (4.0), but "type of book" received a slightly higher ranking (4.4) by this group.

Quantity of Books Ordered

Considering the basis for the initial bookstore order decisions, author's reputation was again coded highest by most of the panels. Only librarians gave higher ratings to another factor. Librarian's rating of "reviews" was higher, averaging 4.6, and their rating of author's reputation (4.3) was a close second (table 6-34).

Bookstores and Wholesalers

Wholesalers and bookstores are at the end of the traceable book distribution chain. Once books are purchased, whether by libraries or individuals, the number of readers or borrowers cannot easily be determined. In the United States, numerous specialized bookstores have developed. Table 6-36 lists the numbers of bookstores by types in 1975, 1977, 1982, and 1984 to 1986. These data originally appeared in the American Book Trade Directory published annually by R.R. Bowker Company, Inc.

Caution must be used in interpreting sales of books by these categories of bookstores, however, as bookstores are designated in a category if they sell only 50 percent of their stock in that subject area (see notes with table 6-36). Thus, many general bookstores may sell almost half juvenile books, and vice versa. General bookstores include many that ordinarily might be assumed to fall into other categories, such as drugstore book sections and discount chain stores that carry a wide variety of types of books. Paperback books, for instance, are probably carried by almost all of these types of bookstores.

The number of stores in a category in a particular year does not necessarily represent the relative number of books sold or the dollar volume of business in that category. Logically, there is probably at least some direct relationship between these figures, or the stores would not stay in business or make a profit. However, some stores may sell large numbers of low priced books (used books or paperbacks, for instance), while others sell fewer high priced books (college, law, medical, and science-technology bookstores generally reflect this pattern).

As with the numbers of new books and new editions by type, there are fluctuations from year to year, but in most categories, the general trend is toward increased numbers of bookstores. The sharp increase in total bookstores in two years – from 11,717 in 1975 to 16,217 in 1977 – is mainly the result of increases in seven categories: antiquarian, department store, general, paperback, religious, special, and used. Two categories, religious and general, account for nearly half of the total increase. Religious bookstores nearly tripled in number in a decade, from 1,421 in 1975 to 4,142 in 1984. As seen with the numbers of new books and new editions in table 6-25, a sharp rise in the religious category in the 1970's and 1980's now seems to be waning. In several other categories, the numbers were not as high, but the percentage increases were even larger.

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[8] Arthur Andersen and Company, Book Distribution in the United States: Issues and Perceptions, Book Industry Study Group, New York, NY, 1982, pp. 2.1 - 2.9, 5.9.

A category of particular interest to writers is used books, as writers currently do not receive royalties for resales. Stores selling used books more than doubled in two years, from 120 in 1975 to 274 in 1977, then doubled again in five years to 561 in 1982. In the next three years, they nearly doubled again to 1,115 in 1985, followed by a 4 percent decline to 1,070 in 1986. Thus, the numbers of sellers of used books increased almost tenfold, and increased from 1 percent to 5 percent of all bookstores during this 11-year period.

Mail order bookstores have tripled in numbers during these 11 years, as have museum and art gallery bookstores. Juvenile bookstores, still a relatively small part of the total, show the steadiest increases, from only 55 in 1975, near the so-called "baby-bust" period with low birth rates. The number of stores increased to 94 in 1977, to 141 in 1982, nearly doubled in only three years to 228 in 1985, and declined slightly to 215 in 1986.

Small Presses and Little Magazines

Small presses and "little magazines" are small establishments, sometimes even in someone's basement or garage, that produce a few books, pamphlets, monographs, or magazines with small, specialized circulation. Often the press run is 1,000 copies or less for either books or magazine issues. The printing technology is often either antiquated, such as an old letterpress cast off by a larger publisher during an upgrading of equipment, or borrowed, e.g., photocopied at a local shop. Little magazines are often highly specialized, publishing only poetry or fiction, or covering special political topics, e.g., environmental protection or Middle Eastern affairs. The same small press may print several little magazines on an irregular schedule, printing books occasionally when time is available. Some small presses remain viable by doing specialized commercial printing jobs such as posters, which also are done in short press runs. The recent advent of computerized typesetting and photo offset printing has changed small presses as well as large commercial printing establishments. Since small press runs can be repeated relatively easily at a later date, if necessary, and typesetting costs have been cut drastically, more "small presses" are graduating to larger commercial jobs.

"Little magazines" have been the traditional means of first publication for many writers. As groups of writers form to create a magazine, and then disband, such publications come and go with great frequency. However, a few, such as Poetry magazine, have lasted for decades and achieved national distribution.

Because of their small size, and even smaller profit margin–if any–"small presses" have usually included both production and distribution aspects of publishing within one organization. It is not uncommon for the price and availability of paper stock to determine the quality, size, cover, and even number of pages and copies of the next issue of a "little magazine" or a chapbook of poetry produced by a small press, for instance. Likewise, the group of poets or short story writers (or political activists) creating the publication may rely on a unique distribution system already set up–friends, fellow writers, a few bookstores or other local outlets, and perhaps similar groups in other areas. Often, the writers will work directly with the printer in production tasks, assisting with everything from computerized typesetting to proofreading, producing bluelines, perhaps even binding books or pamphlets, and applying mailing labels. Some large publishing conglomerates are now attempting similar in-house integration of printing/publishing/distribution tasks, but on an enormous scale.

Because the small presses are often not clearly identified with particular products, it is difficult to separate the number of presses from the number of publications. It is in turn difficult to determine the total number of products (little magazines that publish irregularly, perhaps only a few issues; books printed in only a few hundred copies; pamphlets on highly specialized topics, etc.). The Coordinating Council of Literary Magazines in New York represents about 400 of these small presses and little magazines (see tables 6-2 and 6-3).

Dustbooks, an organization in California, publishes a Directory of Small Presses that lists 3,000 to 4,000 separate presses, but relatively few are exclusively literary presses. Len Fulton of Dustbooks compiled data on small presses and magazines for Growth of Arts and Cultural

Organizations in the Decade of the 1970's.[9] This information is presented in tables 6-37, 6-38, and 6-39.

> The data do not distinguish between profit and nonprofit status, nor do they indicate whether the magazines and presses are subsidiaries of other arts, cultural, or educational institutions. There are also some inconsistencies in the two sets of data, one released in 1976 and the other in 1980.[10]

Mr. Fulton compiled the data in table 6-37, which show an increase in the number of organizations from 997 to 2,452, an increase of approximately 250 percent between 1974 and 1980. These data relate to single operations, however, and some magazines have separate press listings.

The data in table 6-38 show an increase of 50 percent in the number of magazines and presses from 1976 to 1980. However, a single operation can have more than one press or magazine. The magazines in operation in 1976 are tabulated by literary/nonliterary types of material published. Nonliterary does not mean "not artistic," but might include political or economic publications, for instance. Two-thirds of the little magazines or combination magazines/small presses published literary materials only, but only one-half of the small presses published only literary materials.

Table 6-39 gives founding dates for little magazines and small presses through 1976.

> These data include both U.S. and foreign organizations. Nearly 15 percent were started before 1967. Len Fulton compared these data to data for 1967. Roughly the same percentage of organizations were 10 years old or older in 1976 (22 percent) as in 1967 (25 percent). In 1976, the average life span for little magazines reporting founding dates was approximately 4.5 years and 4.25 for small presses.[11]

Mr. Fulton also reported that median circulation for a sample of 205 magazines in 1967 was 813. For a sample of 1,323 magazines in 1976, median circulation was 810.

Another source of information on small presses in the United States is Mechler Corporation, which publishes Small Press Magazine and sponsors an annual Small Press Exposition. In October 1987, Michael Coffey of Mechler Corporation estimated that there are 12,000 to 15,000 small presses in the U.S. compared with 200 to 300 large commercial presses. "Small presses" include those producing books and range from those producing one book per year to some with $3 million to $4 million per year in revenue. He also noted that R.R. Bowker Company issues ISBN prefixes (International Standard Book Numbers) to about 1,200 presses each year, so it appears there is high rate of turnover in the business, i.e., with a total of 12,000 small presses (as well as the large commercial ones), the average life span would be about 10 years.[12]

Mr. Coffey also noted that in its Spring and Fall issues, Small Press Magazine publishes, at no cost, announcements of up to four lead titles submitted by any small press. In 1986, the magazine analyzed the announcements submitted over the previous three and one-half years. Of the titles announced, 30 percent were "literary" books, i.e., poetry, fiction, etc. About 800 presses per year announced titles, so about 240 presses were "literary presses."

The Mechler Corporation estimates of the total number of small presses are considerably higher than the 1980 estimates by Dustbooks in tables 6-37 and 6-38, which range between 2,452 and 3,082 (including little magazines). The estimate of the number of literary presses (240) is considerably smaller, however, than the 1976 Dustbooks estimate of 567 little magazines, a total of 992 literary presses/little magazines (64 percent of 1,550). The Mechler estimate of the number of exclusively literary presses is almost the same as the 1976 Dustbooks estimate (222).

Despite some advertising in Small Press Magazine and similar carefully selected outlets, most small presses distribute their own publications directly rather than through wholesalers or general booksellers. Thus, if counted at all in the American Book Trade Directory figures, small presses might be included as mail order bookstores.

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[9] "Literature Organizations" in Samuel Schwarz and Mary G. Peters, Growth of Arts and Cultural Organizations in the Decade of the 1970's: Final Report, prepared by Informatics General Corporation for the National Endowment for the Arts, Washington, D.C., 1983.

[10] "Literature Organizations," p. 1.

[11] "Literature Organizations," p. 4.

[12] Telephone interview with Michael Coffey, October 27, 1987.

Section 6-4. Consumption of Literature

Measuring the number of books purchased, the number of titles published, or the number of volumes printed is relatively easy compared with the task of measuring the number of readers and the number of books read. Some problems inherent in this task are obvious: some books are purchased but never read; others are read (and reread), but at a time quite removed from date of purchase. Books purchased by libraries are circulated (and presumably read) numerous times per copy. A book purchased by an individual may also be read by more than one person (family member, friend, secondhand purchaser, etc.). Thus, the number of books sold annually may have little relation to the number of books read during a year. Keeping all of these caveats in mind, we may examine a few studies and polls in an attempt to discover how many people are reading how many books and other publications in a given period.

Reading in the 1950's and 1960's

Relatively few surveys or polls of reading habits have been attempted. Several conducted in the 1950's and early 1960's were summarized in an article in the 1962 Bowker Annual, "Readership."

In both 1953 and in 1957, the American Institute of Public Opinion found that 17 percent of the people in its scientific sample of the public were currently reading a book which they could name.[13] In April 1959, George Gallup's Institute asked the question in slightly different terms and found that 21 percent of all adults sampled had read a book which they could name, hardcover or paperback, in the previous month.[14]

Comparative figures for several countries were published in Publishers Weekly, February 11, 1950.[15] In this case, the question asked was, "Do you happen at this time to be reading any book?" The percentages responding "yes" were:

England	55
Norway	43
Canada	40
Australia	35
Sweden	33
United States	21

In "Books for All," (UNESCO, 1956), R.E. Barker compared consumption of books, newspapers, and magazines--a much wider area of readership--in several countries in 1952.[16] Designating the level of readership of the United Kingdom as 100 percent, consumption of publications in other countries was as follows (in percent):

United States	149
France	76
German Federal Republic	46
Italy	15

According to an article cited from The 1959 Bowker Annual of Library and Trade Information, 4th ed., U.S. book sales per capita were $4.00 for an average of four books, compared to $3.45 per capita for an average of three books in Sweden.[17] These figures would seem to indicate that Americans were willing to pay more for books, although less per book, than were Swedish readers. However, "British libraries circulate about twice as many books per capita, spend more per capita for books, and circulate twice as many books per volume held."[18] Thus, library purchases and circulation of books must not be overlooked in attempting to estimate reading activity.

In terms of books sold, the U.S. performance compares better. Since the advent of the paperbounds, more adult trade books have been sold each year than have been borrowed from libraries, and "even the skeptics' charge that many books are bought as 'furniture' rather than as reading is not usually assumed to apply to paperbounds."[19]

Personal Consumption Expenditures for Reading: 1930 - 1985

Statistics on personal consumption expenditures for recreation have been published by the U.S. Department of

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[13] The 1962 Bowker Annual of Library and Book Trade Information, 7th ed., R.R. Bowker Company, New York, NY, 1972, p. 64. Hereafter cited as "Readership."

[14] As cited in Readership, p. 64.

[15] As cited in Readership, p. 65.

[16] As cited in Readership, p. 65.

[17] As cited in Readership, p. 65.

[18] Readership, p. 65.

[19] Readership, pp. 65-66.

Commerce, Bureau of the Census, since 1909. Beginning in 1930, expenditures were included for two categories relevant to reading: books and maps and magazines, newspapers, and sheet music. Unfortunately for the purposes of this study, it is not possible to subtract from the figures the irrelevant subcategories of maps and sheet music. General trends are nevertheless evident. (See tables 1-3a and 1-3b for information for 1909 to 1986.) For the sake of brevity, the two categories are simply referred to as "books" and "magazines" in the following discussion.

In 1930, the first year for which expenditures for these two categories are separately available, Americans spent $264 million on books and nearly twice as much, $512 million, on magazines. Together, these categories were 19.4 percent, or about one-fifth, of the total recreation expenditures of nearly $4 billion.

In 1935, the middle of the Depression, total recreation expenditures decreased to $2.6 billion, but expenditures for books were 7 percent of the total, a level exceeded only by 8.5 percent in 1945. In 1935, expenditures for magazines were 17.3 percent of total recreation expenditures. Together, the two categories accounted for 24.3 percent of total expenditures, a level nearly reached again in 1945, when it was 24.2 percent. Since 1983, the combined total for the two categories has been about half the 1935-1945 levels, about 12 percent of total recreation expenditures.

After reaching the peak of 17.3 percent of total recreation expenditures in 1935, the percent spent for magazines has slowly decreased (13.3 percent in 1950; 12.1 percent in 1960; 9.6 percent in 1970; 9.1 percent in 1980; and 7.5 percent in 1985). However, with these data it is not possible to separate the influence of changes in the purchase of subcategories in this area (magazines, newspapers, and sheet music).

Books have fluctuated less as a percentage of total recreation expenditures: a high of 8.5 percent in 1945, 6.0 percent in 1950, followed by a slow rise to 6.8 percent in 1970, then a steady decrease to 4.5 percent in 1985. As with magazines, the actual dollar amounts have steadily risen. Expenditures in this category first exceeded the billion dollar level in 1960: $1.1 billion, followed by $1.6 billion in 1965; $2.9 billion in 1970; $3.6 billion in 1975; $5.6 billion in 1980; and $8.0 billion in 1985.

Book Industry Study Group Data on Per Capita Expenditure

An analysis of trends in purchase of books in the early 1980's is presented in table 6-40, taken from Book Industry Trends 1985 by John Dessauer (Book Industry Study Group, Inc., New York, NY, 1985). The increase in the reading age population during this four-year period is 12.7 million, but the increase in "consumer units of reading" (books) is nearly 190 million. The resulting increase in books purchased per capita is, at first glance, less impressive, from 5.53 in 1980 to 6.08 in 1984.

Characteristics of Readers in 1983

Who is reading the purchased reading materials discussed above? In 1983, the Book Industry Study Group, Inc., sponsored a Consumer Research Study on Reading and Book Purchasing. This survey is hereafter called the BISG study. The characteristics of readers, based on a sample of 1,429 respondents nationwide, are summarized in table 6-41. The major categories of readers are book readers (read one or more books in the prior six months); non-book readers (read newspapers and magazines but no books in the prior six months); and nonreaders (read no book, newspaper, or magazine in the prior six months).

Half of all respondents were book readers. Only 6 percent were nonreaders, but a high proportion, 44 percent, were non-book readers. The percentages of book readers by sex (42 percent of males, 57 percent of females) were approximately reversed in non-book readers (52 percent of males, 37 percent of females). Nonreaders were evenly divided between the sexes.

Analyzed by age groups, persons 50 years and older are less likely than younger persons to be book readers. Only 29 percent of those 65 and older described themselves as book readers, compared to about 60 percent of those aged 16 to 29. The pattern is reversed among non-book readers, with the fewest at the lower ages and the highest numbers at the highest ages. The older persons are also more likely than others to be nonreaders. The decrease in book reading with age and the higher number of nonreaders may be related to lower average education levels in this age cohort. Other explanations may be the difficulties associated with accessibility of bookstores or libraries to obtain books and the cost of books for persons on limited incomes. Vision problems in the older age groups may also be a factor.

Incidence of book reading (having read at least one book in the last 4-6 months) increases with both education and income. However, one-quarter of those with college education or more were non-book readers. Book reading was highest in the West, with 59 percent being book readers compared with 47 to 49 percent in the other geographic regions (table 6-41).

Surveys of Public Participation in the Arts: 1982 and 1985

Two national surveys of public participation in the arts, sponsored by the National Endowment for the Arts, were carried out in 1982 and 1985. See chapter 9 for a detailed discussion of these surveys. Because of the similarities in the design of the two surveys, comparisons can be made in the percentage of public participation in the various arts in the two years.

In both years, 86 percent of the respondents said they had read books or magazines in the past 12 months (tables 9-1 and 9-2). This was the highest rate of participation in any general recreation activity, the next highest being "play cards, board games, etc." (over 65 percent participation). In the more specific arts-related recreation activities questions, 6 percent in both years had done creative writing. Astonishingly, 18 percent in 1982 and 19 percent in 1985 had read or listened to poetry. The readership for books and magazines, as well as the audience for poetry reading, seems remarkably stable over this three-year interval.

When these percentages are converted into individuals in the adult population of the United States, the numbers are enormous. The estimated number of adults in 1982 who had read books or magazines in the previous twelve months was 137,800,000, while 92,500,000 had read novels, short stories, poetry, or plays. The number of readers of poetry and the audience for poetry readings was about 32,600,000 in 1982. Thus, more persons read books and magazines than attended motion pictures (102,600,000) in the previous 12 months in 1982. Reading novels, short stories, poetry or plays is the third most popular activity. The 6 percent who said they had done creative writing was higher than the percent of the population who had performed before the public in all the performing arts categories combined (tables 9-1 and 9-2).

Demographic Characteristics

Detailed analyses are given in table 9-16 of participation rates in arts activities by demographic characteristics in the 1985 Survey of Participation in the Performing Arts (SPPA). These characteristics are quite close in most respects to those presented in table 6-41 based on the BISG survey.

The grand mean for participation in reading was 56 percent, more than twice the 22 percent who visited art museums, the next most popular art-related activity. As in the BISG study, younger persons were readers more frequently than the mean with a decline to 48 percent in the over 74 years old age group. In the 1985 SPPA, a wider gap between men and women readers was found than in the BISG survey: 63 percent of women were readers compared to 48 percent of men.

Comparison with Participation in Other Arts

Overlapping audiences for art activities reported by respondents in the 1982 SPPA are presented in table 9-13. Reading was the "other activity" most frequently pursued by those attending jazz, classical music, opera, musicals, plays, ballet, and art museums, ranging from 78 to 88 percent who also read. Conversely, of those who participated in reading, 33 percent also attended art museums, 27 percent attended musicals, 18 percent attended plays, 20 percent attended classical music performances, and 13 percent attended jazz. Only 7 percent attended ballet performances, and 5 percent attended opera.

Expenditures on Reading: 1980 - 1984

The Department of Commerce, Bureau of Labor Statistics conducts an annual Consumer Expenditure Survey. Average annual expenditures by urban consumer units for entertainment and reading are shown in table 1-6 for the years 1980 to 1984. According to this survey, the proportion of entertainment expenditures on reading by urban consumers declined slightly during this period, from 13.6 percent of entertainment expenditures in 1980 ($114 of a total of $838) to 11.9 percent in 1984 ($140 of $1,180).

Persons under 25 years old spent less than half as much on reading as did persons 25 to 34 years old ($66 and $136, respectively). Spending on reading peaked from 35 to 54 years of age ($173 per year), then declined ($149 per year for persons 55 to 64 years of age; $130 per year for persons 65 to 74 years of age; and $93 per year for persons 75 and older).

The lowest expenditures on reading were reported in the South ($120 per year). In this survey, the Northeast was highest in expenditures ($154 per year), the Midwest second ($151 per year), and the West was third ($140 per year). The BISG and the SPPA studies reported the highest percentages of readers in the West. Perhaps there is a higher concentration of readers in the West but they spend less for reading materials.

Table 6-1.
State distribution of authors: 1970 and 1980

State	1970 Rank	Number of authors	Concentration ratio (a)	1980 Rank	Number of authors	Concentration ratio (a)
California	2	5,035	1.82	1	11,272	2.26
New York	1	5,567	2.16	2	9,361	2.67
Illinois	7	840	.53	3	1,701	.71
Massachusetts	4	1,347	1.62	4	1,525	1.24
Texas	9	721	.48	5	1,487	.52
New Jersey	8	839	.81	6	1,370	.89
Florida	11	710	.81	7	1,352	.73
Virginia	6	914	1.49	8	1,320	1.22
Pennsylvania	10	710	.43	9	1,237	.53
Colorado	21	318	1.06	10	882	1.40
Connecticut	5	1,058	2.35	11	873	1.28
Maryland	3	1,401	2.54	12	864	.95
Washington	18	448	.97	13	852	1.00
Ohio	12	660	.45	14	797	.37
Michigan	13	624	.52	15	757	.41
Wisconsin	17	453	.74	16	656	.66
Minnesota	14	608	1.15	17	632	.72
Georgia	24	243	.39	18	605	.56
Missouri	16	462	.72	19	590	.60
Oregon	27	191	.66	20	566	1.04
North Carolina	15	511	.72	21	513	.42
Arizona	20	336	1.51	22	498	.96
South Carolina	36	77	.22	23	338	.55
New Mexico	29	144	1.22	24	335	1.40
Indiana	19	338	.46	25	333	.30
Louisiana	39	73	.17	26	324	.42
Oklahoma	23	289	.86	27	293	.50
Tennessee	31	133	.25	28	286	.32
Nevada	43	47	.65	29	255	1.37
Maine	41	58	.44	30	253	1.16
Kansas	25	235	.76	31	252	.51
Iowa	26	211	.54	32	236	.39
Hawaii	33	90	.88	33	233	1.22
New Hampshire	32	124	1.17	34	209	1.05
Utah	30	140	1.01	35	208	.77
Kentucky	35	85	.21	36	169	.25
Rhode Island	38	76	.56	37	166	.83
Montana	46	17	.19	38	157	1.00
Idaho	42	48	.51	39	126	.69
Alaska	45	26	.76	40	121	1.51
Alabama	22	299	.69	41	117	.16
Nebraska	37	77	.37	42	117	.36
South Dakota	49	(b)	(b)	43	100	.73
Vermont	34	86	1.42	44	93	.88
Arkansas	44	38	.16	45	88	.21
Mississippi	28	168	.64	46	82	.19
Delaware	40	65	.85	47	74	.60
West Virginia	47	12	.06	48	58	.18
Wyoming	50	(b)	(b)	49	53	.53
North Dakota	48	10	.13	50	18	.14

Note: States are in order of rank of numbers of authors in 1980. The total number of authors in 1970 was 26,000 and in 1980 was 45,800.

(a) Concentration ratio: Proportion of authors in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

(b) In the rankings (b) is used to represent numbers that are too low to be meaningful (fewer than 10 artists) and the concentration ratios derived from them.

Source: National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, figure V, p. 21. (Data are from U.S. Bureau of the Census, Census of Population.)

Table 6-2.
Estimated activity in literature by type of organization as listed by editors of Coda: 1985

Name of organization	Type of activity	Numbers
Academy of American Poets....................	Newsletter circulation to members of affiliated societies	14,000
Associated Writing Programs..................	Creative writing programs sponsored	100
	Writing programs listed in catalog	256
	Members of AWP	6,122
	Users of job listing service	1,700
Authors' Guild...............................	Members (must be published authors, nominated by peers)	6,000
International Women's Writing Guild..........	Members	2,000
	Associate members	5,000
Poets and Writers............................	Poets and fiction writers	5,700
	Organizations sponsoring readings	640
Coordinating Council of Literary Magazines.................................	Members (individual presses)	358
	Magazine titles held in library	1,800
	Issues held in library	16,000
Small Press Record of Books in in Print*.................................	Presses listed currently	2,000
	Total publications produced	18,000

Note: Information supplied by organizations; figures cannot be added or compared and do not represent total literary activity in the United States.

*Represents small presses in general, for all specialties, including but not limited to literature.

Source: The Writing Business: A Poets and Writers Handbook, by the editors of Coda: Poets and Writers Newsletter, W.W. Norton, Pushcart Press, New York, NY, 1985.

Table 6-3.
Membership figures for selected writers' organizations in selected years, as listed in the Encyclopedia of Associations: 1984-1988

Organization	1984	1986	1988
American Literary Translators Association	400	600	800
American Science Fiction Association	12,000	26,200(b)	26,505(a)
Regional/16 (a), State/50 (a)			
American Writers Theatre Foundation	500	500	500
Associated Writing Programs	4,600	7,500	7,500
Authors League of America (includes Dramatists Guild, Authors Guild, and other groups)	11,000	12,500	13,500
(Authors Guild)	(6,000)	(6,000)	(6,000)
Children's Literature Association	900	900	1,000
Coordinating Council of Literary Magazines	400(a)	400(a)	400(a)
Council of Writers Organizations	22(a)	23(a)	23(a)
(Writers represented)	(b)	24,000	24,000
Feminist Writers Guild			
Local/16 (a)	1,000	1,000	1,000
Haiku Society of America	200	200	200
International Black Writers Conference	NA	200	200
International Women's Writing Guild	6,000	6,000	6,000
Mystery Writers of America	1,500	1,500	1,500
National Association for the Preservation and Perpetuation of Storytelling	1,500	1,500	1,500
National Federation of State Poetry Societies	7,500	7,500	7,500
State/42 (a), Local/170 (a)			
National League of American Pen Women	6,300	6,000	6,000
State/47 (a), Local/220 (a)			
National Poetry Day Committee	17,000	17,000	17,000
State/350 (a), Local/200 (a)			
National Poetry Foundation	950	950	950
National Story League	1,000	1,000	1,000
Regional/3 (a), State/45 (a), Local/2 (a)			
Poetry Society of America	1,200	1,200	1,500
Romance Writers of America	1,500	2,100	3,000
Regional/7 (a), Local/84 (a)			
Science Fiction Writers of America	600	700	800
Small Press Writers of America (horror/science fiction writers)	220	247	400
Society of Children's Book Writers	2,000	2,000	3,000
Regional/25 (a), Local/32 (a)			
Western World Haiku Society	100	100	100
Western Writers of America	424	473	473
World Science Fiction Society	10,000	10,000	10,000

NA - Not available.

Note: Numbers of members of organizations do not necessarily represent the number of writers in all cases; some organizations include persons interested in a particular genre. In addition, "writers" who are members of most groups may or may not be published, and may be full-time, part-time, or occasional writers. There is no comparability in the way "members" are defined, membership year periods, or the time each organization compiled its data. In addition, there is no means of excluding overlapping membership (persons belonging to more than one organization), and this is by no means a comprehensive list of writers' organizations. Figures are listed over a four-year period for comparative trend purposes. Only one organization reported a decline in membership from 1984 to 1986, and the total membership reported by these organizations increased by more than 4,000 from 1984 to 1986, and by more than 19,500 from 1984 to 1986. If the merger of organizations described in (b) is subtracted, the increase from 1984 to 1986 is 5,376.

(a) Number indicates number of groups or organizations, not individual writers.

(b) Increase of more than 14,000 members from 1984 is the result of merger with two other organizations.

Source: Encyclopedia of Associations, 1984, 18th edition, Denise S. Akey, Katherine Gruber, and Karin E. Koek, eds., Gale Research Company, Detroit, MI, 1983; Encyclopedia of Associations, 1986, 20th edition, Katherine Gruber, ed., Gale Research Company, Detroit, MI, 1985; and Encyclopedia of Associations, 1988, 22nd edition, Karin E. Koek and Susan B. Martin, eds., Gale Research Company, Detroit, MI, 1987.

Table 6-4.
Earned degrees in English and literature conferred by institutions of higher education, by level of degree and sex of student: 1949-50 to 1984-85

Year	Bachelors degrees			Masters degrees			Doctors degrees		
	Total	Men	Women	Total	Men	Women	Total	Men	Women
1949-50......	17,240	8,221	9,019	2,259	1,320	939	230	181	49
1951-52......	14,058	5,798	8,260	1,922	1,043	879	284	237	47
1953-54......	12,545	4,726	7,819	1,674	862	812	356	290	66
1955-56......	14,385	5,526	8,859	1,892	969	923	382	323	59
1957-58......	16,631	6,733	9,898	2,319	1,207	1,112	333	280	53
1959-60......	20,128	7,580	12,548	2,931	1,458	1,473	397	314	83
1961-62......	24,334	8,531	15,803	3,514	1,702	1,812	486	390	96
1963-64......	32,614	10,943	21,671	4,443	2,015	2,428	556	441	115
1965-66......	39,015	13,196	25,819	6,265	2,854	3,411	699	540	159
1967-68......	47,977	15,700	32,277	7,916	3,434	4,482	977	717	260
1969-70......	56,400	18,644	37,756	8,480	3,309	5,171	1,205	832	373
1970-71......	57,026	19,000	38,026	8,935	3,485	5,450	1,441	1,021	420
1971-72......	55,991	19,169	36,822	8,714	3,356	5,358	1,591	1,056	535
1972-73......	52,478	18,544	33,934	8,151	3,203	4,948	1,631	1,040	591
1973-74......	47,343	17,091	30,252	7,906	3,192	4,714	1,616	1,006	610
1974-75......	40,297	14,727	25,570	7,620	2,932	4,688	1,507	884	623
1975-76......	35,432	13,252	22,180	7,217	2,775	4,442	1,511	856	655
1976-77......	31,996	11,816	20,180	6,513	2,436	4,077	1,318	718	600
1977-78......	29,732	10,837	18,895	6,351	2,292	4,059	1,265	670	595
1978-79......	27,720	9,776	17,944	5,522	2,015	3,507	1,137	600	537
1979-80......	26,638	9,032	17,606	5,122	1,857	3,265	1,131	594	537
1980-81......	26,006	8,788	17,218	4,948	1,793	3,155	1,047	494	553
1981-82......	26,152	8,692	17,460	4,809	1,698	3,111	974	455	519
1982-83......	25,632	8,550	17,082	4,350	1,538	2,812	890	416	474
1983-84......	26,419	8,723	17,696	4,403	1,566	2,837	941	421	520
1984-85......	26,536	8,862	17,674	4,571	1,590	2,981	943	426	517

Note: English literature field includes degrees conferred in general English, English literature, comparative literature, classics, creative writing, composition, American literature, and technical and business writing.

Source: U.S. Department of Education, Center for Education Statistics, "Degrees and Other Formal Awards Conferred" surveys. This table was prepared in November 1986.
As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics, U.S. Government Printing Office, Washington, D.C., May 1987, table no. 169, p. 205.

Methodological note: Although a strenuous effort has been made to provide a consistent series of data, minor changes have occurred over time in the way degrees are classified and reported. Any degrees classified in early surveys as "first-professional" are included above with bachelors degrees; any degrees classified as "second-professional" or "second-level" are included with masters degrees. Data for all years are for 50 States and the District of Columbia.

Table 6-5.
Number of creative writing programs in the U.S.: 1975 and 1984

Formal degree-granting programs:	1975	1984
Bachelor of Arts (BA)...............................	24	155
Bachelor of Fine Arts (BFA)..........................	3	10
Master of Arts (MA).................................	32	99
Master of Fine Arts (MFA)...........................	15	31
Doctor of Philosophy (PhD)..........................	5	20
Doctor of Arts (DA).................................	1	5
Total degree-granting programs......................	81	320
Programs not granting degrees.......................	57	80

Note: In 1975 and in 1984, Associated Writing Program (AWP) conducted a survey of institutions granting formal degrees in creative writing. In some cases, the institutions listed the program under literature or arts rather than as "creative writing," but the content of the program was actually creative writing. These programs were included where known.

Source: Associated Writing Programs (AWP), Old Dominion University, Norfolk, VA, 1987.

Table 6-6.
Hours worked per week by full-time/part-time authors and by occupational commitments: 1979

	Self-designation of time commitment*		Occupational commitment*	
Average hours per week writing	Full-time freelance author	Part-time freelance author	Hold other paid job	No other paid job
	(percentage distribution)			
0-9	4	33	28	10
10-19	8	34	29	13
20-39	48	29	34	43
40+	40	5	10	34
Total (rounded)	100	101	101	100
(N =)	(1,038)	(1,024)	(983)	(1,144)

Note: Authors were asked to estimate the amount of time they devoted to writing: "On average in the last year how many hours per week did you spend writing or directly working in some other way on your own book or article?" This question was deliberately worded so that authors would include research and thinking time, as well as time spent on other activities that directly contributed to their writing product.

*Classification categories in this table reflect respondents' self-designation as to time and occupational commitment and are not the same as the typology developed by the study as presented in chart 6-1 and table 6-7.

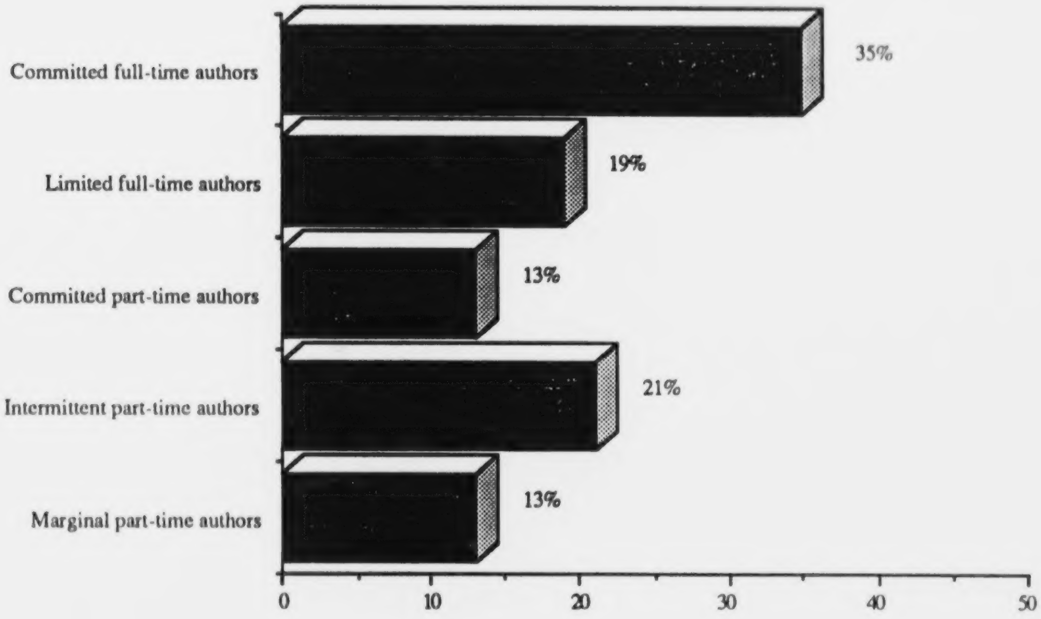
Source: Paul William Kingston and Jonathan R. Cole, The Wages of Writing: Per Word, Per Piece, or Perhaps, Columbia University Press, New York, NY, 1986, table 3.1, p. 43, and table 3.2, p. 44.

Methodological note: Based on a survey conducted in 1979 by the Center for Social Sciences, Columbia University. Questionnaires were mailed to a sample of 3,200 of the 5,000 members of the Authors Guild and to 1,900 of the 3,750 writers invited to be members of the guild in 1976-1979. Virtually all writers sampled had published at least one book; 2,241 persons (46 percent) returned questionnaires after two mailings. The results are best interpreted as reflecting Authors Guild eligible respondents not the writing profession as a whole.

Chart 6-1.
Percent of authors, by type, full time and part time: 1979*

*** Typology of authors, Center for Social Sciences, Columbia University, 1979**

Committed full-time author	Spends at least 25 hours a week on writing and holds no other paid positions (though in some cases earns irregular fees-for-service-writing-related income from editing, translating, and the like).
Limited full-time author	Spends no more than 25 hours a week on writing and holds no other regular paid job.
Committed part-time author	Holds a paid position other than freelance writing, yet averages 25 hours a week or more on writing. This group of authors testifies to the commonplace that time is not a zero-sum phenomenon. In effect, these are authors who hold two substantial positions.
Intermittent part-time author	Holds a paid position other than freelance writing, and devotes a smaller but still considerable number of hours a week to writing (10 to 24 hours).
Marginal part-time author	Holds a paid position unconnected with the writing craft and puts in fewer than 10 hours a week on writing.



Source: Paul William Kingston and Jonathan R. Cole. The Wages of Writing: Per Word, Per Piece, or Perhaps. Columbia University Press, New York, 1986, pp. 45 and 46; See methodological note with table 6-6.

Table 6-7.
Type of occupation of authors holding other paid positions: 1979 (Authors Guild based sample)

Type of occupation	Percent
University teaching	36
Editor/publisher	11
Journalist	5
Manager/proprietor	5
Primary/secondary school teaching	4
Clerical/secretarial	3
Blue collar/service	1
Sales/technical	3
Public relations	5
Other professional*	20
Other	7
Total (rounded)	100

Note: 1,035 authors responded to the question on other occupation. See table 6-6 for methodological note.

* Other professional occupations included lawyers, physicians, clergy, computer programmers, and many kinds of "artistic" people.

Source: Paul William Kingston and Jonathan R. Cole, The Wages of Writing: Per Word, Per Piece, or Perhaps, Columbia University Press, New York, NY, 1986, table 3.3, p. 49.

Table 6-8.
Earnings from writing by type of author: 1979 (Authors Guild based sample)

	Writing-related income in 1979							
Author type*	$0-2,499	$2,500-4,999	$5,000-9,999	$10,000-19,999	$20,000-49,999	$50,000-99,999	$100,000+	Row total
				(percentage distribution)				
Committed full-timers......	21	8	16	16	23	8	7	99 N = 661
Limited full-timers........	41	18	10	13	9	6	3	100 N = 330
Committed part-timers......	32	13	17	13	16	6	3	100 N = 238
Intermittent part-timers...	49	15	17	11	5	1	1	99 N = 403
Marginal part-timers.......	64	14	9	8	3	1	NA	99 N = 239

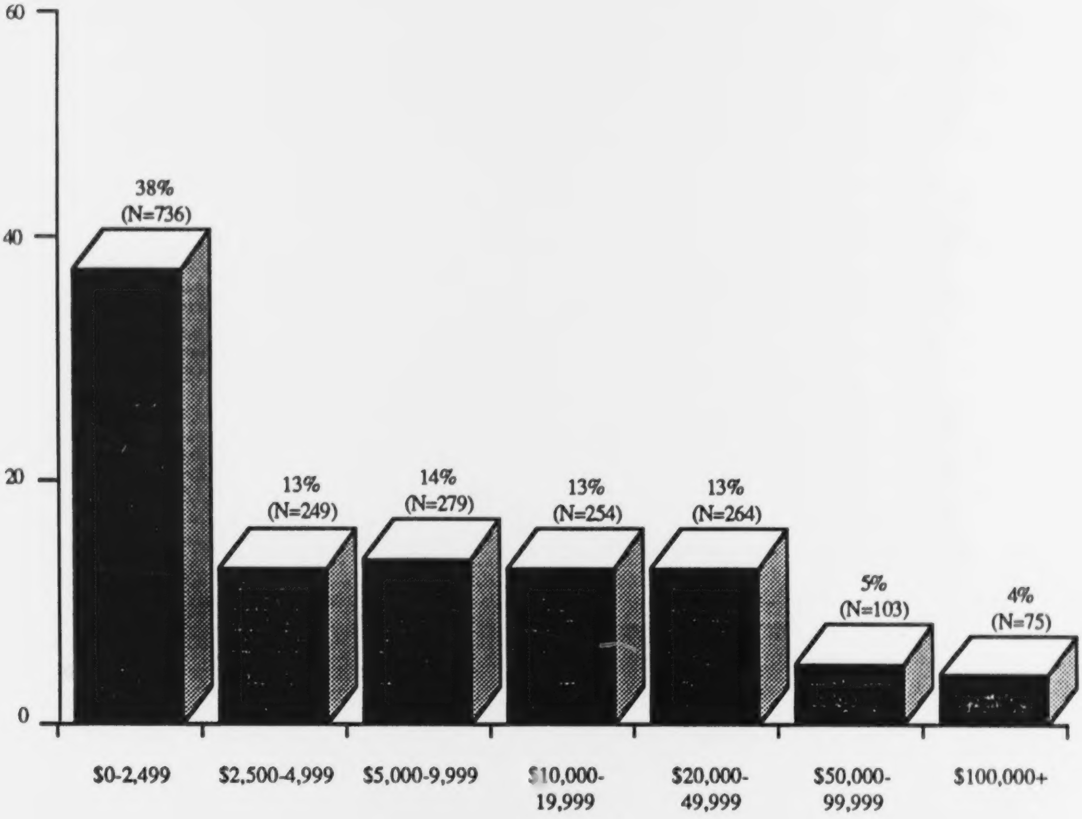
NA - Not applicable.

Note: Percentages represent the proportion within each author type with an income corresponding to each income category. Percentages for each type add across to 100 percent (allowing for discrepancies caused by rounding). See table 6-6 for methodological note.

***Typology of authors**, Center for Social Sciences, Columbia University, 1979:
Committed full-time author: Spends at least 25 hours a week on writing and holds no other paid positions (though in some cases earns irregular fees-for-service-writing-related income from editing, translating, and the like).
Limited full-time author: Spends no more than 25 hours a week on writing and holds no other irregular paid job.
Committed part-time author: Holds a paid position other than freelance writing, yet averages 25 hours a week or more on writing. This group of authors testifies to the commonplace that time is not a zero-sum phenomenon. In effect, these are authors who hold two substantial positions.
Intermittent part-time author: Holds a paid position other than freelance writing, and devotes a smaller but still considerable number of hours a week to writing (10 to 24 hours).
Marginal part-time author: Holds a paid position unconnected with the writing craft and puts in fewer than 10 hours a week on writing.

Source: Paul William Kingston and Jonathan R. Cole, The Wages of Writing: Per Word, Per Piece, or Perhaps, Columbia University Press, New York, NY, 1986, table 4.3, p. 67.

Chart 6-2.
Percentage distribution of authors writing related income (Authors Guild based sample): 1979



Source: Paul William Kingston and Jonathan R. Cole. The Wages of Writing, Per Word, Per Piece,or Perhaps. Columbia University Press, New York, 1986, figure 4-1, p. 58; See methodological note with table 6-6 of this report.

Table 6-9.
Median writing income of authors by time commitment and sex: 1979 (Authors Guild based sample)

Hours spent writing per week	Median income		Number reporting	
	Men	Women	Men	Women
	(in dollars)			
0-9 hours................	1,500	1,250	200	119
10-19 hours..............	2,325	2,160	230	142
20-39 hours..............	6,250	5,000	404	326
40 or more hours.........	18,600	10,500	297	136

Note: See table 6-6 for methodological note.

Source: Paul William Kingston and Jonathan R. Cole, The Wages of Writing: Per Word, Per Piece, or Perhaps, Columbia University Press, New York, NY, 1986, figure 4.4, p. 77.

Table 6-10.
Median writing income of authors by time commitment and genre: 1979 (Authors Guild based sample)

Hours spent writing per week	Median income (number reporting in parentheses)			
	Children's books	Adult nonfiction	Adult fiction	Genre fiction
	(in dollars)			
0-9 hours................	2,050 (54)	1,300 (87)	500 (43)	1,000 (25)
10-19 hours..............	2,964 (69)	2,050 (72)	1,400 (60)	3,300 (35)
20-39 hours..............	7,000 (111)	5,500 (171)	5,948 (168)	6,000 (113)
40 or more hours...........	16,100 (41)	13,500 (147)	10,000 (79)	31,500 (56)

Note: See table 6-6 for methodological note.

Source: Paul William Kingston and Jonathan R. Cole, The Wages of Writing: Per Word, Per Piece, or Perhaps, Columbia University Press, New York, NY, 1986, figure 4.5, p. 87.

Table 6-11.
Income of authors from book writing by genre: 1979 (Authors Guild based sample)

	Genre												
Writing income in 1979	Genre fiction	General adult fiction	Academically oriented nonfiction	Adult nonfiction	How-to books	Technical reports, manuals, handbooks	Poetry	Children's books	Religious, inspirational	Translations	Other	Total	Total N
						(percentage distribution)							
$0-2,499.............	17	29	54	34	37	38	59	23	25	60	46	33	379
$2,500-4,999.........	10	16	14	13	12	15	14	18	17	0	13	14	162
$5,000-9,999.........	15	10	14	15	21	10	9	21	8	20	17	15	177
$10,000-19,999.......	12	13	10	18	21	15	9	18	17	0	17	15	175
$20,000-49,999.......	21	18	7	13	7	18	9	12	17	0	8	13	160
$50,000-99,999.......	13	9	0	6	1	3	0	4	8	20	0	6	68
$100,000+............	10	6	1	2	1	3	0	3	8	0	0	3	42
Total (rounded)......	98	101	100	101	100	102	100	99	100	100	101	99	
Number of responses..	149	207	138	302	68	40	22	196	12	5	24	1,163	

Note: Only recently published authors (1977-1980) are included in this table. See table 6-6 for methodological note.

Source: Paul William Kingston and Jonathan R. Cole, The Wages of Writing: Per Word, Per Piece, or Perhaps, Columbia University Press, New York, NY, 1986, table 4.7, p. 85.

Table 6-12.
Total personal income and ratio of writing income to total personal income of authors by author type: 1979 (Authors Guild based sample)

		Author type*				
Income	Total sample of authors	Committed full-timers	Limited full-timers	Committed part-timers	Intermittent part-timers	Marginal part-timers
				(in dollars)		
Median........................	27,000	24,000	19,000	29,650	31,425	30,825
90 percent....................	78,720	95,000	66,700	75,503	72,710	74,750
75 percent....................	45,000	45,988	36,000	46,875	46,750	48,000
25 percent....................	13,000	10,031	8,020	15,368	18,888	21,000
10 percent....................	5,000	3,500	3,941	7,288	8,000	9,525
N............................	1,903	628	319	236	396	244
Median ratio of writing income to total personal income........................	.33	.77	.29	.26	.10	.05
N............................		595	294	226	377	221

Note: See table 6-6 for methodological note.

*Types of authors are defined in notes to chart 6-1 and table 6-8.

Source: Paul William Kingston and Jonathan R. Cole, The Wages of Writing: Per Word, Per Piece, or Perhaps, Columbia University Press, New York, NY, 1986, table 4.8, p. 100.

Table 6-13.
Authors' writing income compared with total family income: 1978 (Authors Guild based sample)

Income bracket	1978*	
	Writing income	Total family income
	(percentage distribution)	
$0 - 3,150	37	2
$3,151 - 5,250	12	2
$5,251 - 10,500	16	6
$10,501 - 21,000	14	15
$21,001 - 31,520	8	19
$31,521 - 52,520	5	29
$52,521 - 105,050	5	20
$105,051 - 210,000	2	6
$210,001+	1	2
Total percent	100	101
N	1,619	1,622

Note: See table 6-6 for methodological note.

*The 1978 values for writing income do not represent salaried income. They include income directly related to writing and other freelance writing income.

Source: Paul William Kingston and Jonathan R. Cole, The Wages of Writing: Per Word, Per Piece, or Perhaps, Columbia University Press, New York, NY, 1986, table 4.10, p. 106 and table 4.11, p. 107.

Table 6-14.
Authors' income in best year compared to income in 1979 (Authors Guild based sample)

	Percent of authors reporting income in best year, adjusted for inflation							
1979 writing income	$0-2,499	$2,500-4,999	$5,000-9,999	$10,000-19,999	$20,000-49,999	$50,000-99,999	$100,000+	Total
$0-2,499	100	69	47	32	16	10	12	37
$2,500-4,999	NA	31	20	17	9	3	3	13
$5,000-9,999	NA	NA	33	19	17	10	4	15
$10,000-19,999	NA	NA	NA	32	19	13	6	13
$20,000-49,999	NA	NA	NA	NA	39	30	19	14
$50,000-99,999	NA	NA	NA	NA	NA	34	14	5
$100,000+	NA	NA	NA	NA	NA	NA	43	4
Total (rounded)	100	100	100	100	100	100	101	101
N	150	202	280	336	390	173	133	1664

NA - Not applicable.

Note: See table 6-6 for methodological note.

Source: Paul William Kingston and Jonathan R. Cole, The Wages of Writing: Per Word, Per Piece, or Perhaps, Columbia University Press, New York, NY, 1986, table 4.2, p. 63.

Table 6-15.
Summary of Authors Guild surveys of book contract provisions: 1976-1985 (continued on next page)

Book contract provisions	Survey VI/V (1976)	Survey IX (1981)	Survey XII (1984)	Survey XIII (1985)
Range of advances		(percent)		
No advance	5.3	1.0	3.7	1.2
Under $5,000	28.7	12.8	9.4	12.1
$5,000 to 9,999	28.0	19.7	15.7	20.7
$10,000 to 19,999	18.1	21.6	20.1	28.5
$20,000 to 39,999	10.3	12.8	18.7	15.6
Over $40,000	7.1	8.5	15.4	21.9
Not answered/unclear	2.5	23.6	17.0	NA
	100.0	100.0	100.0	100.0
Royalty provisions				
Common royalty or equivalent (a)	56.0	63.0	56.4	61.7
Better royalty provisions (b)	28.9	15.8	19.4	12.9
Worse royalty provisions (c)	10.1	17.3	21.2	23.1
Other/no answer	5.0	3.9	3.0	2.3
	100.0	100.0	100.0	100.0
Hardcover royalty rates				
10 percent (5,000); 12 1/2 percent (5,000); 15 percent	56.0	63.0	54.5	61.3
10 percent (5,000); 12 1/2 percent (2,500); 15 percent	9.9	4.3	3.0	2.0
15 percent all copies	10.3	8.2	13.4	6.7
More than 15 percent, all copies	NA	NA	NA	.8
Other royalties based on list price				
Better	8.9	3.3	3.0	3.6
Worse	8.9	16.0	18.7	21.2
Even	NA	NA	2.0	NA
Royalties based on publishers' receipts	1.4	1.3	2.0	2.0
Special arrangements	NA	NA	NA	.4
Not answered/unclear	4.6	3.9	3.3	2.0
	100.0	100.0	100.0	100.0

NA - No responses or less than .1 percent.

(a) The most common royalty rate is 10 percent on the first 5,000 copies sold; 12 1/2 percent on the next 5,000 copies sold; and 15 percent on all copies sold after the first 10,000.

(b) The most common "better" royalty provision are 10 percent on the first 5,000 copies sold; 12 1/2 percent on the next 2,500 copies sold; and 15 percent on all copies sold after 7,500. Better royalty agreements included here also include 15 percent on all copies sold.

(c) Includes all royalty provisions offering smaller percentages to authors or raising the percentage of royalties after more than 10,000 copies are sold.

Table 6-15.
Summary of Authors Guild surveys of book contract provisions: 1976-1985
(continued from previous page)

Book contract provisions	Survey VI/V (1976)	Survey IX (1981)	Survey XII (1984)	Survey XIII (1985)
Author's share of mass market proceeds			(percent)	
50 percent share	69.9	67.9	60.9	60.7
Other clauses increasing author's share	12.4	14.1	10.4	9.9
60 percent share	2.1	1.6	2.3	.4
Over 60 percent share	1.1	1.3	.7	.8
Full royalty	5.3	6.2	8.0	1.6
Less than 50 percent or 50 percent of net	NA	NA	NA	.8
Not answered/unclear	9.2	8.9	17.7	25.8
	100.0	100.0	100.0	100.0

NA - No responses or less than .1 percent.

Note: Totals of columns by subgroups may not add to 100.0 due to rounding or missing data.

Source: "Guild Releases Number XIII in Series of Trade Book Contract Surveys," in Authors Guild Bulletin, Spring/Summer 1987; text table. p. 51; table A-1, p. 52; table B-1, p. 53; and table C-1, p. 54.

Methodological note: The report of the Authors Guild Book Contract Committee on the thirteenth survey of trade book publishing contracts is based on responses on 256 contracts -- 112 for nonfiction and 144 for fiction. These contracts were made by 63 publishers, of which 40 are controlled by 15 conglomerate publishing companies. Three university presses and six small presses also responded. Of the 256 contracts, 216 were negotiated by an agent or attorney (86 nonfiction and 130 fiction). The numbers of responses for earlier surveys were as follows: Survey XII (1984), 299 responses; Survey IX (1981), 305 responses; Survey VI/V (1976), 282 responses. The percent of contracts negotiated by agents has remained between 70 and 86 percent throughout this series of surveys. Because of the significant changes in the Consumer Price Index between 1976 and 1985, a 1976 dollar was worth only $0.53 in 1985. To compare data in the 1976 survey with those in the 1985 survey, the brackets should be indexed up one bracket, with "Over $40,000" comparable to "Over $75,000" in the 1985 survey (not shown).

Table 6-16.
Summary of contract provisions for fiction and nonfiction books, in contracts negotiated by authors' representatives or not negotiated, Authors Guild survey: 1985

Contract provisions	Number of contracts					
	Negotiated by representatives		Not negotiated			
	Fiction	Non-fiction	Fiction	Non-fiction	Total number	Percent
Range of advances						
No advance	NA	NA	NA	3	3	1.2
Under $5,000	16	4	5	6	31	12.1
$5,000 to 9,999	23	15	6	9	53	20.7
$10,000 to 19,999	40	28	1	4	73	28.5
$20,000 to 39,999	16	22	0	2	40	15.6
Over $40,000	35	17	2	2	56	21.0
Total	130	86	14	26	256	100.0
Hardcover royalty rates						
10 percent (5,000); 12 1/2 percent (5,000); 15 percent	88	52	6	11	157	61.3
10 percent (5,000); 12 1/2 percent (2,500); 15 percent	3	1	NA	1	5	2.0
15 percent all copies	13	2	NA	2	17	6.7
More than 15 percent, all copies	2	NA	NA	NA	2	.8
Other royalties based on list price	21	29	5	9	64	25.0
Royalties based on publisher's receipts	2	2	NA	1	5	2.0
Special arrangements	1	NA	NA	NA	1	.4
Not answered/unclear	NA	NA	3	2	5	2.0
Total	130	86	14	26	256	100.0
Author's share of mass market proceeds						
50 percent share	71	56	12	16	155	60.7
Other clauses increasing author's share	19	5	NA	1	25	9.9
60 percent share	1	NA	NA	NA	1	.4
Over 60 percent share	2	NA	NA	NA	2	.8
Full royalty	4	NA	1	NA	5	1.6
50 percent of net	1	1	NA	NA	2	.8
Not answered/unclear	32	24	4	6	66	25.8
Total	130	86	17	23	256	100.0

NA - No responses.

Source: "Guild Releases Number XIII in Series of Trade Book Contract Surveys," in Authors Guild Bulletin, Spring/Summer 1987; table A-1, p. 52, table B-1, p. 53; and table C-1, p. 54.

Methodological note: The report of the Authors Guild Book Contract Committee on the thirteenth survey of trade book publishing contracts is based on responses on 256 contracts -- 112 for nonfiction and 144 for fiction. Contracts were made by 63 publishers, of which 40 are controlled by 15 conglomerate publishing companies. Three university presses and six small presses also responded. Of the 256 contracts, 216 were negotiated by an agent or attorney (86 nonfiction and 130 fiction). The percent of contracts negotiated by agents has remained between 70 and 86 percent throughout this series of surveys.

Table 6-17.
Copyright registrations, by subject matter: 1870-1900 (continued on next page)

Year	Total copy copyright registrations (a)	Periodicals	Dramatic compositions (b)	Musical compositions	Maps	Commercial prints and labels (a)
1870 (d)..	5,600	(c)	(c)	(c)	(c)	(c)
1871......	12,688	(c)	(c)	(c)	(c)	(c)
1872......	14,164	(c)	(c)	(c)	(c)	(c)
1873......	15,352	(c)	(c)	(c)	(c)	(c)
1874......	16,283	(c)	(c)	(c)	(c)	232
1875......	15,927	(c)	(c)	(c)	(c)	232
1876......	14,882	(c)	(c)	(c)	(c)	472
1877......	15,758	(c)	(c)	(c)	(c)	392
1878......	15,798	3,424	372	3,772	(c)	492
1879......	18,125	3,608	414	4,688	(c)	355
1880......	20,686	4,369	496	5,628	(c)	203
1881......	21,075	4,339	415	5,578	(c)	202
1882......	22,918	4,612	458	6,143	(c)	304
1883......	25,274	5,489	498	6,280	(c)	906
1884......	26,893	5,570	587	6,241	(c)	513
1885......	28,411	6,060	625	6,808	(c)	391

(a) Prior to 1941, commercial prints and labels not included in total; jurisdiction moved to copyright office in 1940. Registration of commercial prints and labels in the Patent Office was first authorized by the Act of June 18, 1974. Jurisdiction was transferred to the Register of Copyrights by Public Law 244, 53 Stat. 1142, effective June 30, 1940.

(b) Prior to 1910, this series pertains only to dramatic compositions.

(c) Category not counted.

(d) Registrations for July-December.

Table 6-17.
Copyright registrations, by subject matter: 1870-1900 (continued from previous page)

Year	Total copy copyright registrations (a)	Periodicals	Dramatic compositions (b)	Musical compositions	Maps	Commercial prints and labels (a)
1886......	31,241	6,089	672	7,514	(c)	378
1887......	35,083	6,708	536	7,744	(c)	380
1888......	38,225	7,086	589	8,066	(c)	327
1889......	40,985	7,646	620	8,958	(c)	319
1890......	42,794	8,164	715	9,132	(c)	304
1891......	48,908	9,477	746	11,688	1,912	137
1892......	54,735	10,327	813	14,649	NA	6
1893......	58,956	11,094	580	16,273	1,814	2
1894......	62,762	12,149	465	18,460	1,922	4
1895......	67,572	12,155	827	18,563	1,432	3
1896......	72,470	12,892	907	20,951	1,198	33
1897......	75,000	NA	NA	NA	(c)	35
1898......	75,545	NA	NA	NA	(c)	89
1899......	80,968	NA	NA	NA	(c)	448
1900......	94,798	NA	NA	NA	(c)	775

NA - Not available.

(a) Prior to 1941, commercial prints and labels not included in total; jurisdiction moved to copyright office in 1940. Registration of commercial prints and labels in the Patent Office was first authorized by the Act of June 18, 1974. Jurisdiction was transferred to the Register of Copyrights by Public Law 244, 53 Stat. 1142, effective June 30, 1940.

(b) Prior to 1910, this series pertains only to dramatic compositions.

(c) Category not counted.

Source: U.S. Library of Congress, Annual Report of the Librarian of Congress and Annual Report of the Register of Copyrights, various issues. U.S. Patent Office, Annual Report of the Commissioner of Patents (1874-1896); unpublished data 1897-1940.
Table taken from U.S. Bureau of the Census, Historical Statistics, Colonial Times to 1970, Part 2, Washington, D.C., 1975, Series W-82 to W-92.

Table 6-17.
Copyright registrations, by subject matter: 1870-1900 (continued from previous page)

Methodological note: Figures are on a calendar-year basis for 1870-1896 and on a fiscal-year basis thereafter. Prior to 1870, copyright claims were entered at Federal District Courts. For additional information on this period, see Martin A. Roberts, Records in the Copyright Office Deposited by the United States District Courts Covering the Period 1790-1870, Washington, D.C., 1939.

The term "copyright" may be defined as the right to prevent copying. It has come to mean that body of exclusive rights granted by Federal statute to protect their writings. It includes the exclusive right to print, reprint, publish, copy, and vend the copyrighted work; to make other versions of the work and, with certain limitations, to make recordings of the work and to perform the work in public. The Copyright Office is primarily an office of record and registers claims if the provisions of the law and the regulations have been complied with. A certificate is issued to the applicant upon completion of each registration.

The first law, in 1790, applied only to maps, charts, and books. Subsequent amendments provided for prints (1802); musical compositions (1831); dramatic compositions with the right of public performance (1856); photographs (1865); paintings, drawings, sculpture, and models or designs for works of the fine arts (1870); performance rights in music (1897); motion pictures and photoplays (1912); and performance rights in nondramatic literary works (1952). The original term of copyright was 14 years, with the privilege of renewal for 14 years. In 1831, the first term was increased to 28 years. In 1909, the renewal term was also increased to 28 years. Before 1891, only citizens or residents of the United States could obtain copyrights. The Act of 1891 extended the privilege to citizens of countries with which the United States had reciprocal copyright agreements. Claims in works by citizens of States adhering to international copyright conventions to which the United States is a party (Mexico City, 1902; Buenos Aires, 1910; and Universal Copyright Convention, 1952) may also be registered, as well as works first published in States adhering to the Universal Copyright Convention. Detailed information on the various classes of works may be obtained by writing to the Register of Copyrights, Library of Congress, Washington, D.C. 20540. Note taken from Census Bureau source cited above.

Table 6-18.
Copyright registrations, by subject matter: 1901 - 1925 (continued on next page)

Year	Total copy right regis- trations (a)	Books and pamphlets		Periodi- cals (b)	Drama- tic or drama- tico- musical composi- tions (c)	Musical composi- tions	Maps	Works of art, models, or designs	Prints and pictorial illustra- tions	Commer- cial prints and labels (a)	Motion pictures	Miscel- laneous (d)	Renewals all classes (e)
		Total (b)	Printed abroad in foreign language										
1901	92,351	(f)	(f)	NA	NA	NA	(f)	(f)	(f)	948	(f)	(f)	(f)
1902	92,978	24,272	(f)	21,071	1,448	19,706	(f)	(f)	(f)	913	(f)	(f)	(f)
1903	97,979	27,466	(f)	22,625	1,608	21,161	(f)	(f)	(f)	1,143	(f)	(f)	(f)
1904	103,130	27,824	(f)	21,496	1,571	23,110	(f)	(f)	(f)	1,301	(f)	(f)	(f)
1905	113,374	29,860	(f)	22,591	1,645	24,595	(f)	(f)	(f)	1,373	(f)	(f)	(f)
1906	117,704	29,261	(f)	23,163	1,879	26,435	(f)	(f)	(f)	1,095	(f)	(f)	(f)
1907	123,829	30,879	(f)	23,078	2,114	31,401	(f)	(f)	(f)	985	(f)	(f)	(f)
1908	119,742	30,191	(f)	22,409	2,382	28,427	(f)	(f)	(f)	915	(f)	(f)	(f)
1909	120,131	32,533	(f)	21,195	2,937	26,306	(f)	(f)	(f)	1,010	(f)	(f)	(f)
1910	109,074	24,740	1,351	21,608	3,911	24,345	2,622	4,383	11,925	235	(f)	14,533	1,007
1911	115,198	26,970	1,707	23,393	3,415	25,525	2,318	3,355	14,269	757	(f)	15,025	928
1912	120,931	29,286	2,294	22,580	3,767	26,777	2,158	3,224	17,639	893	(f)	14,151	1,349
1913	119,495	29,572	2,369	23,002	3,700	26,292	2,011	2,871	16,591	918	953	13,438	1,065
1914	123,154	31,891	2,860	24,134	3,957	28,493	1,950	3,021	15,438	1,059	2,148	10,891	1,231
1915	115,193	31,926	1,843	24,938	3,797	21,406	1,772	2,965	12,935	1,083	2,950	11,178	1,326

(a) Prior to 1941, commercial prints and labels not included in total; jurisdiction moved to copyright office in 1940. Serial publications issued at regular intervals of less than a year are considered periodicals. Otherwise, they are considered books.

(b) Prior to 1927, contributions to periodicals included with books and pamphlets.

(c) Prior to 1910, this series pertains only to dramatic compositions.

(d) Includes lectures, sermons, addresses; reproductions of works of art; drawings or plastic works of a scientific or technical character; and photographs.

(e) Prior to 1941, excludes renewals of commercial prints and labels. Registration of commercial prints and labels in the Patent Office was first authorized by the Act of June 18, 1874. Jurisdiction was transferred to the Register of Copyrights by Public Law 244, 53 Stat. 1142, effective June 30, 1940.

Table 6-18.
Copyright registrations, by subject matter: 1901 - 1925 (continued from previous page)

		Books and pamphlets											
Year	Total copy right registrations (a)	Total (b)	Printed abroad in foreign language	Periodicals (b)	Dramatic or dramatico-musical compositions (c)	Musical compositions	Maps	Works of art, models, or designs	Prints and pictorial illustrations	Commercial prints and labels (a)	Motion pictures	Miscellaneous (d)	Renewals all classes (e)
1916	115,967	32,897	1,276	26,553	3,223	20,644	1,612	2,220	12,722	1,235	3,240	11,228	1,628
1917	111,438	33,552	914	26,467	3,067	20,115	1,529	2,247	11,514	1,123	2,720	8,235	1,992
1918	106,728	33,617	636	25,822	2,711	21,849	1,269	1,858	9,161	708	1,838	6,746	1,857
1919	113,003	37,710	855	25,083	2,293	26,209	1,207	1,901	9,997	768	1,429	5,268	1,906
1920	126,562	39,090	939	28,935	2,906	29,151	1,498	2,115	10,945	780	1,714	8,096	2,112
1921	135,280	41,245	1,134	34,074	3,217	31,054	1,647	2,762	9,362	1,485	1,721	7,992	2,206
1922	138,633	46,307	1,309	35,471	3,418	27,381	1,930	2,954	9,139	2,101	1,487	7,820	2,726
1923	148,946	55,561	2,886	37,104	3,778	24,900	2,042	2,790	10,400	2,141	1,277	8,405	2,689
1924	162,694	61,982	2,306	39,806	3,409	26,734	2,265	2,873	11,170	2,016	1,473	9,549	3,433
1925	165,848	65,670	3,266	40,880	4,015	25,548	2,222	2,950	10,827	2,015	1,765	8,662	3,309

NA - Not available.

Note: Figures are on a fiscal year basis. See table 6-17 for methodological note.

(a) Prior to 1941, commercial prints and labels not included in total; jurisdiction moved to copyright office in 1940. Serial publications issued at regular intervals of less than a year are considered periodicals. Otherwise, they are considered books.

(b) Prior to 1927, contributions to periodicals included with books and pamphlets.

(c) Prior to 1910, this series pertains only to dramatic compositions.

(d) Includes lectures, sermons, addresses; reproductions of works of art; drawings or plastic works of a scientific or technical character; and photographs.

(e) Prior to 1941, excludes renewals of commercial prints and labels. Registration of commercial prints and labels in the Patent Office was first authorized by the Act of June 18, 1874. Jurisdiction was transferred to the Register of Copyrights by Public Law 244, 53 Stat. 1142, effective June 30, 1940.

(f) Category not counted.

Source: U.S. Library of Congress, Annual Report of the Librarian of Congress and Annual Report of the Register of Copyrights, various issues. U.S. Patent Office, Annual Report of the Commissioner of Patents, 1897 to 1940, and unpublished data.
Table taken from U.S. Bureau of the Census, Historical Statistics, Colonial Times to 1970, Part 2, Washington, D.C., 1975, Series W-82 to W-95.

Table 6-19.
Copyright registrations, by subject matter: 1926 - 1970 (continued on next page)

Year	Total copy right regis-trations (a)	Books and pamphlets		Period-icals (c)	Contribu-tions to period-icals (b)	Drama-tic or drama-tico-musical composi-tions	Musical composi-tions	Maps	Works of art, models, or designs	Prints and pictorial illustra-tions	Commer-cial prints and labels (a)	Motion pictures	Miscel-laneous (d)	Renewals all classes (e)
		Total (b)	Printed abroad in foreign language											
1926	177,635	73,455	3,430	41,169	(b)	4,130	25,484	2,647	3,173	13,382	2,544	1,623	8,543	4,029
1927	184,000	47,801	3,777	41,475	29,335	4,475	25,282	2,677	2,575	14,833	2,856	1,915	8,946	4,686
1928	193,914	50,095	4,405	47,364	26,986	4,473	26,897	2,862	3,152	14,272	2,801	2,304	10,062	5,447
1929	161,959	44,040	3,868	44,161	13,574	4,594	27,023	2,232	2,486	9,873	2,707	2,319	6,709	4,948
1930	172,792	47,248	4,664	43,939	14,587	5,734	32,129	2,554	2,734	9,170	2,333	2,195	6,565	5,937
1931	164,642	46,855	4,339	42,415	12,698	5,784	31,488	2,940	2,551	5,813	2,465	1,926	6,174	5,998
1932	151,735	46,576	4,784	39,177	10,489	6,296	29,264	1,774	2,590	3,354	1,975	1,539	4,788	5,888
1933	137,424	40,694	4,232	35,464	9,290	6,359	26,846	1,178	2,667	3,143	1,937	1,607	3,765	6,411
1934	139,047	40,658	3,593	35,819	7,740	5,945	27,001	1,250	5,447	2,834	2,170	1,513	3,851	6,989
1935	142,031	43,134	3,283	36,351	7,875	6,501	27,459	1,343	3,082	3,120	2,408	1,695	4,810	6,661
1936	156,962	47,667	3,853	38,418	7,082	6,569	33,250	1,444	2,977	4,117	2,306	1,708	5,550	8,180
1937	154,424	45,504	3,841	38,053	7,551	7,176	31,821	1,198	3,002	3,875	2,506	1,751	5,904	8,589
1938	166,248	49,156	3,646	39,249	8,195	7,369	35,334	1,200	3,330	3,010	2,415	1,889	7,576	9,940
1939	173,135	49,901	4,086	38,307	9,843	6,800	40,961	1,566	3,419	3,126	2,315	1,757	7,278	10,177
1940	176,997	50,125	2,504	40,173	13,926	6,450	37,975	1,622	3,081	4,699	2,470	1,611	7,128	10,207
1941	180,647	46,040	1,553	42,207	5,845	5,010	49,135	1,398	2,187	3,058	7,152	1,798	6,475	10,342
1942	182,232	45,157	651	45,145	5,119	4,803	50,023	1,217	2,110	2,917	7,162	2,219	4,872	11,488
1943	160,795	36,889	156	42,995	3,568	3,687	48,348	737	1,649	2,317	5,385	1,767	3,803	9,650
1944	169,269	35,952	82	44,364	4,730	4,875	52,087	494	1,743	2,426	5,953	1,872	4,526	10,247
1945	178,848	35,688	111	45,763	4,856	4,714	57,835	857	1,821	2,634	7,403	1,735	4,175	11,367

(a) Prior to 1941, commercial prints and labels not included in total; jurisdiction moved to copyright office in 1940.

(b) Prior to 1927, contributions to periodicals included with books and pamphlets.

(c) Serial publications issued at regular intervals of less than a year are considered periodicals. Otherwise, they are considered books.

(d) Includes lectures, sermons, addresses; reproductions of works of art; drawings or plastic works of a scientific or technical character; and photographs.

(e) Prior to 1941, excludes renewals of commercial prints and labels. Registration of commercial prints and labels in the Patent Office was first authorized by the Act of June 18, 1874. Jurisdiction was transferred to the Register of Copyrights by Public Law 244, 53 Stat. 1142, effective June 30, 1940.

Table 6-19.
Copyright registrations, by subject matter: 1926 - 1970 (continued from previous page)

Year	Total copy right regis-trations (a)	Books and pamphlets		Periodicals (c)	Contributions to periodicals (b)	Dramatic or dramatico-musical compositions	Musical compositions	Maps	Works of art, models, or designs	Prints and pictorial illustrations	Commercial prints and labels (a)	Motion pictures	Miscellaneous (d)	Renewals all classes (e)
		Total (b)	Printed abroad in foreign language											
1946	202,144	42,356	3,513	48,289	5,504	5,356	63,367	2,304	3,094	5,384	7,975	2,024	4,975	12,516
1947	230,215	49,525	3,970	58,340	4,400	6,456	68,709	1,779	4,044	6,506	9,674	2,084	5,497	13,201
1948	238,121	48,811	2,545	59,699	5,963	6,128	72,339	1,456	3,938	6,686	10,619	1,631	5,035	15,816
1949	201,190	47,422	2,644	54,163	4,140	5,159	48,210	2,314	3,281	4,358	13,233	1,763	3,472	13,675
1950	210,564	50,456	3,710	55,436	4,438	4,427	52,309	1,638	4,013	4,309	13,320	1,895	3,792	14,531
1951	200,354	47,125	3,536	55,129	3,408	3,992	48,319	1,992	3,428	3,590	11,981	2,149	2,869	16,372
1952	203,705	46,083	3,382	56,509	3,320	3,766	51,538	2,422	3,305	2,891	11,770	2,079	3,332	16,690
1953	218,506	49,059	3,875	59,371	3,288	3,884	59,302	2,541	3,029	3,126	12,025	2,175	3,605	17,101
1954	222,665	51,763	3,697	60,667	3,294	3,527	58,213	2,390	3,170	4,103	10,784	2,556	3,690	18,508
1955	224,732	54,414	3,694	59,448	3,746	3,493	57,527	2,013	3,456	3,793	10,505	2,650	4,168	19,519
1956	224,908	53,942	3,115	58,576	3,490	3,329	58,330	2,242	4,168	3,306	9,491	3,012	4,096	20,926
1957	225,807	53,503	2,915	59,724	3,214	2,764	59,614	2,084	4,557	3,409	8,687	3,198	3,580	21,473
1958	238,935	57,242	(f)	60,691	3,355	2,754	66,515	1,614	5,019	3,413	8,924	3,199	3,616	22,593
1959	241,735	55,967	(f)	62,246	3,042	2,669	70,707	1,865	4,593	3,186	8,786	3,724	3,417	21,533
1960	243,926	60,034	(f)	64,204	3,306	2,445	65,558	1,812	5,271	3,343	8,142	3,457	4,961	21,393

(a) Prior to 1941, commercial prints and labels not included in total; jurisdiction moved to copyright office in 1940.

(b) Prior to 1927, contributions to periodicals included with books and pamphlets.

(c) Serial publications issued at regular intervals of less than a year are considered periodicals. Otherwise, they are considered books.

(d) Includes lectures, sermons, addresses; reproductions of works of art; drawings or plastic works of a scientific or technical character; and photographs.

(e) Prior to 1941, excludes renewals of commercial prints and labels. Registration of commercial prints and labels in the Patent Office was first authorized by the Act of June 18, 1874. Jurisdiction was transferred to the Register of Copyrights by Public Law 244, 53 Stat. 1142, effective June 30, 1940.

(f) Category not counted.

Table 6-19.
Copyright registrations, by subject matter: 1926 - 1970 (continued from previous page)

Year	Total copy right regis-trations (a)	Books and pamphlets		Period-icals (c)	Contribu-tions to period-icals (b)	Drama-tic or drama-tico-musical composi-tions	Musical composi-tions	Maps	Works of art, models, or designs	Prints and pictorial illustra-tions	Commer-cial prints and labels (a)	Motion pictures	Miscel-laneous (d)	Renewals all classes (e)
		Total (b)	Printed abroad in foreign language											
1961	247,014	62,415	(f)	66,251	3,398	2,762	65,500	2,010	5,557	2,955	7,564	4,654	5,754	18,194
1962	254,776	66,571	(f)	67,523	2,993	2,813	67,612	2,073	6,043	2,889	7,167	3,641	6,177	19,274
1963	264,845	68,445	(f)	69,682	2,535	2,730	72,583	2,002	6,262	2,594	7,318	4,216	6,314	20,164
1964	278,987	71,618	(f)	74,611	2,529	3,039	75,256	1,955	5,915	3,325	7,013	4,107	7,045	22,574
1965	293,617	76,098	(f)	78,307	2,095	3,343	80,881	3,262	5,735	2,927	7,509	3,752	6,188	23,520
1966	286,866	77,300	(f)	77,963	1,717	3,215	76,805	1,933	5,164	3,081	6,285	2,889	5,050	25,464
1967	294,406	80,910	(f)	91,647	1,696	3,371	79,291	2,840	4,855	2,740	5,862	2,696	4,999	23,499
1968	303,451	85,189	(f)	81,773	2,026	3,214	80,479	2,560	5,236	3,109	5,972	2,922	5,197	25,774
1969	301,258	83,603	(f)	80,706	1,676	3,213	83,608	2,024	5,630	2,837	4,798	2,364	5,132	25,667
1970	316,466	88,432	(f)	83,862	1,943	3,352	88,949	1,921	6,807	3,373	5,255	2,545	6,711	23,316

Note: Figures are on a fiscal-year basis. See table 6-17 for methodological note.

(a) Prior to 1941, commercial prints and labels not included in total; jurisdiction moved to copyright office in 1940.

(b) Prior to 1927, contributions to periodicals included with books and pamphlets.

(c) Serial publications issued at regular intervals of less than a year are considered periodicals. Otherwise, they are considered books.

(d) Includes lectures, sermons, addresses; reproductions of works of art; drawings or plastic works of a scientific or technical character; and photographs.

(e) Prior to 1941, excludes renewals of commercial prints and labels. Registration of commercial prints and labels in the Patent Office was first authorized by the Act of June 18, 1874. Jurisdiction was transferred to the Register of Copyrights by Public Law 244, 53 Stat. 1142, effective June 30, 1940.

(f) Category not counted.

Source: U.S. Library of Congress, Annual Report of the Librarian of Congress and Annual Report of the Register of Copyrights, various issues. U.S. Patent Office, Annual Report of the Commissioner of Patents, 1897 to 1940, and unpublished data.
Table taken from U.S. Bureau of the Census, Historical Statistics, Colonial Times to 1970, Part 2, Washington, D.C., 1975, Series W-82 to W-95.

Table 6-20.
Copyright registration, by subject matter: 1970-1977

Subject matter of copyright	1970	1971	1972	1973	1974	1975	1976	1977
	(in thousands)							
Total	316.5	329.7	344.6	353.6	372.8	401.3	411.0	452.7
Books	88.4	96.1	103.2	104.5	104.8	111.9	113.2	122.1
Periodicals (issues)	83.9	84.5	84.7	88.6	92.2	95.1	96.0	106.5
Contributions to newspapers, periodicals	1.9	1.9	2.0	2.1	2.2	2.6	3.1	3.4
Lectures, sermons, addresses	1.7	1.9	1.9	1.7	1.6	1.9	1.8	2.0
Dramatic or dramatico-musical compositions	3.4	3.6	3.8	4.0	4.0	4.9	4.9	5.5
Musical compositions	88.9	95.2	97.5	95.3	104.5	114.8	118.5	131.2
Maps	1.9	1.7	1.6	1.9	1.5	1.8	1.6	1.8
Works of art, models, or designs	6.8	7.9	7.9	8.6	8.5	11.0	12.2	13.7
Reproductions of works of art	3.0	3.0	3.4	3.2	3.6	5.0	5.6	4.4
Scientific or technical drawings (a)	0.8	0.9	1.1	1.1	0.8	0.9	0.9	1.4
Photographs, prints, and illustrations	4.5	5.4	5.7	5.8	6.1	6.6	7.6	8.9
Commercial prints and labels	5.3	4.4	4.1	4.2	5.0	4.7	4.5	5.0
Motion picture photoplays	1.2	1.2	1.8	1.4	1.3	1.0	1.9	2.6
Motion pictures, not photoplays	1.3	1.2	1.4	1.4	1.7	2.0	2.3	2.6
Sound recordings (b)	NA	NA	1.1	6.7	9.4	8.9	9.0	10.6
Renewals of all classes	23.3	20.8	23.2	23.1	25.5	28.2	27.7	31.0

NA - Not applicable.

Note: For years ending June 30. Comprises copyright issued to citizens of the United States and residents of foreign countries.

(a) Includes plastic works.

(b) Registration began in 1972.

Source: The Library of Congress, Annual Report.
As included in: (1970-1976) U.S. Bureau of the Census, Statistical Abstract of the United States, 1977, Washington, D.C., 1977, table 970; (1978) U.S. Bureau of the Census, Statistical Abstract of the United States, 1978, Washington, D.C., 1978, table 995.

Table 6-21.
Copyright registration, by subject matter: 1978-1982

Subject matter of copyright	1978 (a)	1979	1980	1981	1982
	(in thousands)				
Total	415.7	429.0	464.7	471.1	468.1
Monographs	112.9	122.8	119.2	119.0	116.3
Serials	110.9	109.6	117.9	118.5	112.4
Musical works	114.8	108.3	120.2	125.0	125.4
Dramatic works, including any accompanying music	6.1	7.1	8.0	8.8	8.7
Choreography and pantomimes	(b)	(b)	(b)	(b)	0.1
Motion pictures and filmstrips	8.5	5.7	8.5	7.8	7.6
Two-dimensional works of fine and graphic art, including prints and art reproductions	12.8	12.7	16.2	15.1	21.4
Sculptural works	0.8	2.4	2.9	2.5	1.9
Technical drawings and models	1.0	1.5	0.8	0.7	0.7
Photographs	1.4	1.2	1.2	1.3	0.8
Cartographic works	1.2	1.7	0.8	0.9	0.5
Commercial prints and labels	7.8	2.6	4.7	6.7	5.7
Works of applied art	6.1	13.2	14.2	12.5	11.2
Sound recordings	9.1	10.7	12.8	13.5	13.9
Multimedia works	0.6	1.3	2.0	2.1	2.3
Machine-readable works	0.6	1.2	1.9	2.1	2.7
Renewals	21.2	27.0	33.0	34.2	36.3

Note: Because copyright laws were changed effective 1978, data from 1978 and later years are not comparable with previous years. Copyrights for years before 1978 are for years ending June 30; beginning in 1978 copyrights are for years ending September 30. Numbers comprise claims to copyright registered for both U.S. and foreign works.

(a) Extrapolated from 11 months. Includes 50,000 registrations in process but not completed on September 30, 1978.

(b) Less than 50.

Source: The Library of Congress, Annual Report.
As included in U.S. Bureau of the Census, Statistical Abstract of the United States, 1984, Washington, D.C., 1983, table 965.

Table 6-22.
Copyright registration, by subject matter: 1983-1985

Subject matter of copyright	1983	1984	1985
	(in thousands)		
Total	488.2	502.7	539.8
Monographs (a)	129.3	147.2	154.5
Machine-readable works	6.0	(b)	(b)
Serials	106.1	113.5	0.9
Sound recordings	21.7	21.6	120.0
Renewals	39.1	37.3	22.7
Musical works	127.8	(c)	43.8
Dramatic works, including any accompanying music	9.5	140.2	147.9
Choreography and pantomimes	0.1	(c)	(c)
Motion pictures and filmstrips	9.1	(c)	(c)
Works of the visual arts (d)	39.5	42.8	50.0

Note: Copyright classifications were changed in 1983 and for years ending September 30. Numbers comprise claims to copyright registered for both U.S. and foreign works.

(a) Includes computer software.

(b) In 1984 and 1985, machine-readable works are included under monographs.

(c) Included in the category "Dramatic works, including any accompanying music."

(d) Two-dimensional works of fine and graphic art, including prints and art reproductions; sculptural works; technical drawings and models; photographs; commercial prints and labels; works of applied arts, cartographic works, and multimedia works.

Source: The Library of Congress, Annual Report, Washington, D.C., 1983-1985.
As included in: (1983-1984) U.S. Bureau of the Census, Statistical Abstract of the United States, 1986, Washington, D.C., 1985, table 947; (1985) U.S. Bureau of the Census, Statistical Abstract of the United States, 1987, Washington, D.C., 1986, table 923.

Table 6-23.
New books and new editions published: 1880-1949

Year	Books published (a)		
	Total	New books	New editions
1880	2,076	NA	NA
1881	2,991	NA	NA
1882	3,472	NA	NA
1883	3,481	NA	NA
1884	4,088	NA	NA
1885	4,030	NA	NA
1886	4,676	NA	NA
1887	4,437	NA	NA
1888	4,631	NA	NA
1889	4,014	NA	NA
1890	4,559	4,113	446
1891	4,665	NA	NA
1892	4,862	4,074	788
1893	5,134	4,281	853
1894	4,484	3,837	647
1895	5,469	5,101	368
1896	5,703	5,189	514
1897	4,928	4,171	757
1898	4,886	4,332	554
1899	5,321	4,749	572
1900	6,356	4,490	1,866
1901	8,141	5,496	2,645
1902	7,833	5,485	2,348
1903	7,865	5,793	2,072
1904	8,291	6,971	1,320
1905	8,112	7,514	598
1906	7,139	6,724	415
1907	9,620	8,925	695
1908	9,254	8,745	509
1909	10,901	10,193	708
1910	13,470	11,671	1,799
1911	11,123 (b)	10,440	783
1912	10,903	10,135	768
1913	12,230	10,607	1,623
1914	12,010	10,175	1,835
1915	9,734	8,349	1,385
1916	10,445	9,160	1,285
1917	10,060	8,849	1,211
1918	9,237	8,085	1,152
1919	8,594	7,625	969
1920	8,422	5,101	1,086
1921	8,329	5,438	1,008
1922	8,638	5,998	865
1923	8,863	6,257	921
1924	9,012	6,380	1,158
1925	9,574	6,680	1,493
1926	9,925	6,832	1,527
1927	10,153	7,450	1,449
1928	10,354	7,614	1,562
1929	10,187	8,342	1,845
1930	10,027	8,134	1,893
1931	10,307	8,506	1,801
1932	9,035	7,556	1,479
1933	8,092	6,813	1,279
1934	8,198	6,788	1,410
1935	8,766	6,914	1,852
1936	10,436	8,584	1,852
1937	10,912	9,273	1,639
1938	11,067	9,464	1,603
1939	10,640	9,015	1,625
1940	11,328	9,515	1,813
1941	11,112	9,337	1,775
1942	9,525	7,786	1,739
1943	8,325	6,764	1,561
1944	6,970	5,807	1,163
1945	6,548	5,386	1,162
1946	7,735	6,170	1,565
1947	9,182	7,243	1,939
1948	9,897	7,807	2,090
1949	10,892	8,460	2,432

NA Not available.

(a) Years 1880-1919 includes pamphlets; 1920-1928, pamphlets included in total only; thereafter, pamphlets excluded entirely.

(b) Agrees with source; however, figures for components do not add to total shown.

Source: 1890, Bookman Literary Yearbook, 1898, Dodd, Mead Co. All other series reprinted from various issues of Publishers Weekly, published by R. R. Bowker Co., a Xerox Education Co., copyright by Xerox Corporation. Figures represent the number of titles published, not the number of books printed.
Table taken from: U.S. Bureau of the Census, Historical Statistics of the United States, Colonial Times to 1970, Part 2, Washington, D.C., 1975, Series R 192-217, p. 808.

Table 6-24.
New books and new editions published, by subject: 1950-1970 (continued on next page)

	Books published			New books									
Year	Total	New books	New editions	Agri-culture	Art	Bio-graphy	Business	Education	Fiction	General works	History	Home economics	Juvenile
1950.....	11,022	8,634	2,388	111	317	538	190	209	1,211	262	456	150	907
1951.....	11,255	8,765	2,490	105	272	586	180	229	1,329	329	435	186	982
1952.....	11,840	9,399	2,441	114	267	650	180	238	1,354	336	454	237	1,094
1953.....	12,050	9,724	2,326	126	265	710	225	201	1,495	360	495	197	1,264
1954.....	11,901	9,690	2,211	111	285	687	196	223	1,512	339	529	192	1,193
1955.....	12,589	10,226	2,363	125	305	735	228	231	1,459	315	572	205	1,372
1956.....	12,538	10,007	2,531	106	283	676	222	229	1,500	305	521	159	1,384
1957.....	13,142	10,561	2,581	120	304	699	266	254	1,433	360	773	115	1,420
1958.....	13,462	11,012	2,450	122	409	608	283	276	1,592	213	750	142	1,424
1959.....	14,876 (b)	12,017	2,859	101	354	671	327	368	1,675	326	750	141	1,540
1960.....	15,012	12,069	2,943	121	422	746	240	308	1,642	233	695	155	1,628
1961.....	18,060	14,238	3,822	194	539	622	286	461	1,645	231	796	143	1,513
1962.....	21,904	16,448	5,456	215	590	667	308	559	1,787	279	812	156	2,328
1963.....	25,784	19,057	6,727	219	664	680	396	777	1,859	346	847	205	2,605
1964.....	28,451	20,542	7,909	209	776	697	411	934	1,703	361	834	188	2,533
1965.....	78,595	20,234	8,361	214	763	455	437	789	1,615	384	909	241	2,473
1966.....	30,050	21,819	8,231	212	779	819	478	886	1,699	410	959	219	2,375
1967.....	28,762 (a)	21,877	6,885	218	844	783	509	781	1,981	426	1,015	203	2,390
1968.....	30,387	23,321	7,066	191	930	786	644	917	1,822	521	1,048	245	2,318
1969.....	29,579	21,787	7,792	216	856	718	566	721	1,816	508	1,191	267	1,321
1970.....	36,071	24,288	11,783	200	852	735	658	842	1,998	568	1,010	235	2,472

NA - No data in original source.

(a) Beginning in 1967, counting methods were revised; prior years are not strictly comparable with subsequent years.

(b) Beginning in 1959, data are not strictly comparable with previous years because of change in definition of "book."

(c) Prior to 1961, includes military.

Table 6-24.
New books and new editions published, by subject: 1950-1970 (continued from previous page)

	New books (continued)													
Year	Language	Law	Literature	Medicine	Music	Philosophy, psychology	Poetry, drama	Religion	Science	Sociology, economics	Sports, recreation	Technology	Travel
1950.....	NA	228	510	312	88	380	453	626	499	447	153	366	221
1951.....	NA	233	445	336	80	393	400	636	521	430	151	287	230
1952.....	NA	236	518	350	71	427	424	715	513	478	168	311	264
1953.....	NA	196	485	328	58	425	412	725	522	467	194	294	280
1954.....	NA	226	493	345	69	386	389	774	522	463	201	325	230
1955.....	NA	240	529	407	85	362	423	747	623	443	175	355	290
1956.....	NA	221	570	334	88	425	337	810	531	448	160	404	294
1957.....	NA	252	477	359	73	480	378	883	697	416	195	316	291
1958.....	NA	245	495	393	89	467	373	941	781	494	201	443	271
1959.....	NA	245	630	445	93	505	395	984	814	566	204	585	298
1960.....	NA	303	560	388	82	496	404	983	833	651	233	574 (c)	372
1961.....	248	203	617	595	114	433	517	1,098	1,193	1,289	381	665	455
1962.....	276	219	771	688	137	436	505	1,174	1,309	1,603	367	780	532
1963.....	334	269	861	752	139	505	578	1,459	1,648	1,932	427	960	595
1964.....	414	256	1,038	876	156	528	681	1,441	1,923	2,445	452	939	747
1965.....	385	291	1,166	871	183	582	775	1,428	1,850	2,372	474	942	635
1966.....	459	316	1,185	1,007	207	629	728	1,477	2,079	2,632	441	1,091	732
1967.....	382	392	1,172	935	165	633	739	1,502	1,835	2,761	391	1,051	769
1968.....	387	432	1,301	1,022	210	669	791	1,511	2,011	3,107	501	1,072	885
1969.....	355	363	1,348	928	227	678	944	1,278	1,999	3,216	585	884	802
1970.....	339	355	1,349	1,144	217	843	973	1,315	1,955	3,867	583	930	848

NA - No data in original source.

(a) Beginning in 1967, counting methods were revised; prior years are not strictly comparable with subsequent years.

(b) Beginning in 1959, data are not strictly comparable with previous years because of change in definition of "book."

(c) Prior to 1961, includes military.

Source: Reprinted from various issues of Publishers Weekly, published by R. R. Bowker Co., a Xerox Education Co., copyright by Xerox Corporation. Figures represent the number of titles published, not the number of books printed.
As included in U.S. Bureau of the Census, Historical Statistics of the United States, Colonial Times to 1970, Part 2, Washington, D.C., 1975, Series 192-217, p. 808.

Methodological note: Beginning in 1967, books are counted by title rather than by volume. Beginning in 1959, the United Nations Educational, Scientific, and Cultural Organization definition of a "book" (a volume over 49 pages) was adopted. Previously, all hardbound books and all paperbacks that were specialized (workbooks, laboratory manuals, etc.), over 65 pages, or had mass market distribution, were counted. Years prior to 1959, therefore, are not strictly comparable with subsequent years. The data are compiled from information and actual books submitted to R. R. Bowker Company by the various book publishing firms. The source also contains the number of publications for some foreign nations.

Table 6-25
New books and new editions published domestically and imported in selected years, by subject: 1970-1985

Subject	New books and new editions (b)								Imports (c)				
	1970	1975	1980	1981	1982	1983	1984	1985 prel.	1980	1981	1983	1984	1985 prel.
Total	36,071	39,372	42,377	48,793 (a)	46,935	53,380	51,058	40,929	5,390	3,830	5,918	6,337	5,889
Agriculture	265	456	461	474	439	572	507	445	104	65	87	103	91
▶**Art**	1,169	1,561	1,691	1,693	1,722	1,896	1,836	1,216	157	124	137	61	118
▶**Biography**	1,536	1,968	1,891	1,860	1,752	2,135	2,098	1,575	126	79	150	240	167
Business	797	820	1,185	1,342	1,327	1,636	1,696	1,230	74	46	132	140	118
Education	1,178	1,038	1,011	1,172	1,046	1,059	1,052	873	133	93	140	190	175
▶**Fiction**	3,137	3,805	2,835	5,655	5,419	5,470	5,413	4,505	71	56	127	164	121
General reference	846	1,113	1,643	1,743	2,398	2,767	3,021	2,420	132	104	241	268	275
History	1,995	1,823	2,220	2,321	2,177	2,296	2,257	1,909	296	186	291	324	332
Home economics	321	728	879	1,108	1,099	1,325	1,306	1,027	40	9	43	41	36
▶**Juvenile**	2,640	2,292	2,859	3,102	3,049	3,197	3,128	2,938	58	32	72	69	76
Language	472	438	529	761	576	669	670	519	134	75	160	179	177
Law	604	915	1,102	1,418	1,451	1,756	1,406	1,075	112	82	141	158	144
▶**Literature**	3,085	1,904	1,686	1,777	1,742	1,957	2,006	1,608	183	124	200	238	217
Medicine	1,476	2,282	3,292	3,788	3,229	4,002	3,554	2,918	671	455	474	508	442
▶**Music**	404	305	357	398	346	417	387	290	35	28	60	54	48
Philosophy, psychology	1,280	1,374	1,429	1,465	1,465	1,578	1,554	1,306	218	148	163	211	221
▶**Poetry and drama**	1,474	1,501	1,179	1,183	1,049	1,234	1,164	916	120	97	168	174	166
Religion	1,788	1,773	2,055	2,278	2,075	2,433	2,482	1,994	94	73	119	160	139
Science	2,358	2,942	3,109	3,375	3,124	3,620	3,236	2,698	1,069	752	1,042	1,032	1,003
Sociology, economics	5,912	6,590	7,152	7,801	7,449	8,470	7,794	6,117	1,050	835	1,294	1,373	1,265
Sports, recreation	799	1,225	971	1,264	1,191	1,335	1,299	951	85	52	136	137	85
Technology	1,141	1,720	2,337	2,313	2,328	2,994	2,639	2,015	373	283	481	454	398
Travel	1,394	794	504	472	482	562	551	385	55	32	60	61	55

Note: This table comprises new books (those published for the first time), and new editions (those with changes in text or format). Not included are: government publications; books sold only by subscription; dissertations, periodicals and quarterlies; and pamphlets under 49 pages.

(a) Increase is due largely to a major improvement in the recording of paperbound books.

(b) Prior to 1980, book entries comprised all titles submitted for listing in Bowker's Weekly Record during a calendar year. Beginning in 1980, listings cover those titles issued six months in advance of purchase.

(c) Data for imports in 1982 are not available.

Source: R. R. Bowker Co., New York, NY, Publishers Weekly (copyright by Xerox Corporation).
As included in U.S. Bureau of the Census, Statistical Abstract of the United States, 1987, Washington, D.C., 1986, table 370, p. 214.

Table 6-26.

Number of employees and earnings of production workers in printing and publishing industry, selected years: 1970-1986 (continued on next page)

Industry	1970	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986
Printing and publishing total (a)													
Employees (in thousands)..............	1,106	1,083	1,080	1,109	1,181	1,243	1,252	1,266	1,269	1,296	1,372	1,435	1,457
Production workers (in thousands).....	682	624	630	639	665	702	699	698	698	710	756	793	817
Average hourly earnings (dollars) (b).	3.92	5.38	5.69	6.09	6.47	6.91	7.53	8.18	8.75	9.11	9.40	9.71	9.99
Newspapers													
Employees (in thousands)..............	373	377	383	393	406	421	420	422	418	428	441	452	457
Production workers (in thousands).....	181	168	167	165	165	169	164	162	158	161	166	170	170
Average hourly earnings (dollars) (b).	4.24	5.81	6.30	6.67	6.87	7.25	7.72	8.35	8.88	9.22	9.51	9.77	10.02
Periodicals													
Employees (in thousands)..............	75	68	70	72	79	82	90	96	98	100	107	112	115
Production workers (in thousands).....	25	12	19	20	15	14	16	19	21	22	24	28	40
Average hourly earnings (dollars) (b).	4.18	5.13	5.81	6.26	5.87	6.38	7.16	7.80	8.86	9.56	10.06	10.20	10.63

(a) Includes industries not shown separately.

(b) Average for production workers only.

Table 6-26.

Number of employees and earnings of production workers in printing and publishing industry, selected years: 1970-1986 (continued from previous page)

Industry	1970	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986
Books													
Employees (in thousands)..............	99	98	88	90	103	103	101	100	102	98	102	109	109
Production workers (in thousands).....	54	48	47	47	52	53	52	51	51	49	50	55	59
Average hourly earnings (dollars) (b).	3.51	4.64	4.95	5.30	5.70	6.13	6.76	7.49	8.07	8.38	8.50	8.70	9.02
Commercial printing													
Employees (in thousands)..............	357	348	359	367	379	412	414	417	425	437	468	495	508
Production workers (in thousands).....	276	262	270	275	280	306	307	307	311	319	343	361	369
Average hourly earnings (dollars) (b).	3.97	5.46	5.68	6.14	6.69	7.16	7.85	8.50	9.04	9.40	9.69	10.05	10.27
Blankbooks and bookbinding													
Employees (in thousands)..............	59	55	50	52	61	65	62	63	61	65	69	71	73
Production workers (in thousands).....	48	45	41	42	50	54	51	51	49	52	56	57	59
Average hourly earnings (dollars) (b).	2.99	4.10	4.39	4.71	4.97	5.31	5.78	6.31	6.76	7.17	7.38	7.63	7.87

(b) Average for production workers only.

Source: U.S. Department of Labor, Bureau of Labor Statistics, Employment Hours and Earnings, United States, 1909-84, Volume I, Washington, D.C., March 1985; and 1987 Supplement.

Tables taken from: (1970) U.S. Bureau of the Census, Statistical Abstract of the United States, 1971, Washington, D.C., 1971, table 345; (1975, 1980, 1985) U.S. Bureau of the Census, Statistical Abstract of the United States, 1987, Washington, D.C., 1986, table 672; (1976, 1977) U.S. Bureau of the Census, Statistical Abstract of the United States, 1978, Washington, D.C., 1978, table 676; (1978) U.S. Bureau of the Census, Statistical Abstract of the United States, 1979, Washington, D.C., 1979, table 681; (1979) U.S. Bureau of the Census, Statistical Abstract of the United States, 1980, Washington, D.C., 1980, table 692; (1981) U.S. Bureau of the Census, Statistical Abstract of the United States, 1982/83, Washington, D.C., 1982, table 661; (1982) U.S. Bureau of the Census, Statistical Abstract of the United States, 1984, Washington, D.C., 1983, table 707; (1983) U.S. Bureau of the Census, Statistical Abstract of the United States, 1985, Washington, D.C., 1984, table 690; (1984) U.S. Bureau of the Census, Statistical Abstract of the United States, 1986, Washington, D.C., 1985, table 694; (1986) U.S. Department of Labor, Bureau of Labor Statistics, Employment Hours and Earnings, United States, 1987 Supplement, Washington, D.C., 1987.

Table 6-27.
Estimated book publishing industry sales in selected years: 1972-1984

	1972	1977	1982		1983		1984			
	Dollar amount	Dollar amount	Dollar amount	Percent change from 1977	Dollar amount	Percent change from 1982	Dollar amount	Percent change from 1983	Percent change from 1982	Percent change from 1977
				(dollars are in millions)						
Trade (total)......................	444.8	887.2	1,355.5	52.8	1,595.2	17.7	1,695.8	6.3	25.1	91.1
Adult hardbound..................	251.5	501.3	671.6	34.3	807.6	20.3	833.4	3.2	24.1	66.2
Adult paperbound*................	82.4	223.7	452.0	102.1	531.6	17.6	582.1	9.5	28.8	160.2
Juvenile hardbound...............	106.5	136.1	180.3	32.5	190.3	5.5	208.2	9.4	15.5	53.0
Juvenile paperbound..............	4.4	26.1	51.5	97.3	65.7	27.6	72.1	9.8	40.0	176.2
Religious (total)..................	117.5	250.6	390.0	55.6	454.9	16.6	461.7	1.5	18.4	84.3
Bibles, testaments, hymnals, and prayerbooks................	61.6	116.3	163.7	40.8	182.0	11.2	182.0	0.0	11.2	56.5
Other religious..................	55.9	134.3	226.2	68.4	272.9	20.6	279.7	2.5	23.7	108.3
Professional (total)...............	381.0	698.2	1,230.5	76.2	1,373.0	11.6	1,458.1	6.2	18.5	108.8
Technical and scientific.........	131.8	249.3	431.4	73.0	491.0	13.8	526.4	7.2	22.0	111.2
Business and other professional..	192.2	286.3	530.6	85.3	561.2	5.8	589.1	5.0	11.0	105.8
Medical..........................	57.0	162.6	268.5	65.1	320.8	19.5	342.6	6.8	27.6	110.7
Book clubs.........................	240.5	406.7	590.0	45.1	654.4	10.9	660.9	1.0	12.0	62.5
Mail order publications............	198.9	396.4	604.6	52.5	554.5	-8.3	573.9	3.5	-5.1	44.8
Mass market paperback rack-sized...	250.0	487.7	665.5	36.5	706.1	6.1	732.9	3.8	10.1	50.3
University presses.................	41.4	56.1	122.9	119.1	129.9	5.7	139.3	7.2	13.3	148.3
Elementary and secondary text......	497.6	755.9	1,051.5	39.1	1,149.7	9.3	1,310.7	14.0	24.7	73.4
College text.......................	375.3	649.7	1,142.4	75.8	1,228.6	7.5	1,279.0	4.1	12.0	96.9
Standardized tests.................	26.5	44.6	69.7	56.3	79.7	14.3	85.8	7.7	23.1	92.4
Subscription reference.............	278.9	294.4	396.6	34.7	443.0	11.7	465.2	5.0	17.3	58.0
AV and other media (total).........	116.2	151.3	148.0	-2.2	143.0	-3.4	175.0	22.4	18.2	15.7
Elhi.............................	101.2	131.4	130.1	-1.0	124.3	-4.5	152.3	22.5	17.1	15.9
College..........................	9.2	11.6	7.9	-31.9	7.6	-3.8	8.8	15.3	11.4	-24.1
Other............................	5.8	8.3	10.0	20.5	11.1	11.1	13.9	25.0	39.0	67.5
Other sales........................	49.2	63.4	77.1	21.6	80.0	3.8	83.1	3.9	7.8	31.1
Total............................	3,017.8	5,142.2	7,844.3	52.5	8,592.0	9.5	9,121.4	6.2	16.3	77.4

* Includes nonrack-sized sales by mass market publishers of $113.5 million in 1982; $139.3 million in 1983; and approximately $174.7 million in 1984.

Source: Association of American Publishers, 1984 Annual Statistics.
As included in Joanne O'Hare, ed., Bowker Annual of Library and Book Trade Information, 31st edition, R. R. Bowker Company, New York, NY, 1986, table 1, p. 430.

Table 6-28.
Recent printing and publishing performance and forecast: 1984-1987

	Value of shipments	Estimated value of shipments	Forecasted value of shipments	
Industry data	1984	1985	1986	1987
		(in millions of dollars)		
Value of shipments (current dollars) (a)	103,532	110,925	118,432	(b)
Newspapers	25,302	27,026	28,941	(b)
Periodicals	14,053	14,907	15,743	(b)
Book publishing	9,459	10,215	11,235	(b)
Book printing	2,828	3,000	3,225	(b)
Miscellaneous publishing	3,223	3,400	3,575	(b)
Commercial printing	33,114	35,925	38,440	(b)
Manifold business forms	6,297	6,543	6,720	(b)
Greeting cards	2,394	2,564	2,747	(b)
Blankbooks and binders	2,305	2,435	2,537	(b)
Bookbinding	877	915	960	(b)
Typesetting	1,462	1,579	1,682	(b)
Platemaking	2,217	2,347	2,457	(b)
Value of shipments (1982 dollars)	93,907	96,644	99,393	102,706
Newspapers	21,690	22,080	22,522	23,017
Periodicals	12,092	12,140	12,261	12,457
Book publishing	8,504	8,760	9,065	9,475
Book printing	2,656	2,750	2,875	2,990
Miscellaneous publishing	3,035	3,126	3,204	3,316
Commercial printing	31,490	33,000	34,325	35,870
Manifold business forms	5,804	5,943	6,081	6,354
Greeting cards	2,274	2,308	2,354	2,413
Blankbooks and binders	2,121	2,163	2,195	2,259
Bookbinding	805	810	815	825
Typesetting	1,367	1,420	1,471	1,527
Platemaking	2,068	2,109	2,143	2,178

Note: Estimates and forecasts made by International Trade Administration.

(a) Value of all products and services sold by the printing and publishing industry.

(b) Data not available for forecasting.

Source: U.S. Bureau of the Census, Bureau of Economic Analysis, International Trade Administration (ITA), U.S. Industrial Outlook, 1987, Washington, D.C., p. 27-1.

Table 6-29.
Quantity of books sold and value of U.S. domestic consumer expenditures, by type of publication and market area: 1974 - 1985 (continued on next page)

Type of publication and market area	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985, prel.
Units sold					(in millions)							
Total*	1,560	1,541	1,589	1,666	1,768	1,799	1,856	1,895	1,924	2,045	2,013	2,060
Hardbound, total	530	526	547	573	601	629	689	742	690	749	719	766
Softbound, total	1,030	1,015	1,042	1,093	1,166	1,170	1,167	1,153	1,233	1,297	1,293	1,294
Trade	298	272	288	320	356	375	487	495	518	614	612	681
Adult	192	182	193	217	255	285	369	372	356	409	424	475
Juvenile	106	90	95	103	101	90	118	123	162	205	188	207
Religious	78	96	113	128	135	145	152	149	157	153	162	168
Professional	53	51	57	61	72	85	103	110	125	139	129	132
Bookclubs	202	195	214	215	202	158	127	126	121	121	111	107
Elhi text	272	257	244	242	244	246	217	218	220	222	231	243
College text	83	84	84	83	91	101	118	119	119	122	114	109
Mail order publications	79	85	104	108	117	130	145	162	136	121	103	99
Mass market paperbacks	484	491	475	500	539	548	495	506	517	542	541	512
General retailers	550	595	618	668	744	775	841	867	911	1,019	1,005	1,039
College stores	205	195	203	214	229	223	242	245	251	266	260	258
Libraries and institutions	79	73	73	78	82	87	93	89	88	89	90	93
Schools	364	309	295	299	285	289	271	260	257	253	263	275
Direct to consumers	298	286	315	326	344	347	328	346	320	309	284	276
Other	65	83	85	81	84	78	80	89	96	109	111	118

*Includes university press publications and subscription reference works not shown separately by type.

Table 6-29.
Quantity of books sold and value of U.S. domestic consumer expenditures, by type of publication and market area: 1974 - 1985 (continued from previous page)

Type of publication and market area	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985, prel.
Consumer expenditures						(in millions of dollars)						
Total*......................	4,487	4,969	5,580	6,300	7,231	7,948	8,854	9,906	10,549	12,012	12,777	14,177
Hardbound, total..............	3,012	3,276	3,653	4,032	4,646	5,143	5,731	6,463	6,601	7,574	8,001	8,996
Softbound, total..............	1,475	1,693	1,928	2,269	2,585	2,805	3,123	3,444	3,949	4,438	4,776	5,181
Trade.........................	1,015	1,092	1,220	1,439	1,659	1,856	2,349	2,695	2,824	3,481	3,750	4,460
Adult.......................	806	866	983	1,180	1,379	1,553	1,954	2,242	2,325	2,881	3,097	3,657
Juvenile....................	208	226	237	259	279	303	395	453	499	600	653	803
Religious.....................	280	358	453	520	552	628	687	763	838	997	1,130	1,263
Professional..................	531	590	682	786	1,053	1,158	1,453	1,656	1,871	2,136	2,207	2,430
Book clubs....................	307	336	382	414	472	490	473	497	504	530	519	544
Elhi text.....................	642	683	685	753	834	932	880	931	1,002	1,108	1,251	1,413
College text..................	530	635	685	725	819	957	1,138	1,289	1,429	1,577	1,628	1,690
Mail order publications.......	284	321	403	426	472	531	592	686	588	552	569	589
Mass market paperbacks........	564	651	741	897	981	1,011	987	1,098	1,199	1,338	1,433	1,496
General retailers.............	1,310	1,565	1,791	2,123	2,500	2,838	3,341	3,891	4,224	5,095	5,476	6,260
College stores................	775	895	1,005	1,140	1,319	1,383	1,603	1,833	2,037	2,326	2,428	2,584
Libraries and institutions....	412	452	502	561	652	747	846	887	964	1,037	1,109	1,231
Schools.......................	816	845	865	945	1,014	1,113	1,176	1,191	1,266	1,364	1,522	1,711
Direct to consumers...........	1,089	1,118	1,311	1,411	1,616	1,749	1,764	1,959	1,897	1,985	2,018	2,132
Other.........................	85	94	106	120	130	119	124	147	163	204	224	259

Note: Includes all titles released by publishers in the U.S. and imports which appear under the imprints of American publishers. Multi-volume sets, such as encyclopedias, are counted as one unit.

*Includes university press publications and subscription reference works not shown separately by type.

Source: Book Industry Study Group, Inc., Book Industry Trends, New York, NY, annual. (Copyright)
As included in the U.S. Bureau of the Census, Statistical Abstract of the United States: 1987, Washington, D.C., 1986, table 368, p. 213.

Table 6-30.
Average retail prices of books and periodicals in selected years: 1975-1985

	Books (per volume)			
Subject	1975	1980	1984	1985 prel.
	(in dollars)			
Hardcover (a)	16.19	24.64	30.00	31.43
Agriculture	13.72	27.55	34.92	36.27
▶ Art	17.90	27.70	33.03	35.35
▶ Biography	14.09	19.77	22.53	22.26
Business	16.54	22.45	26.01	28.59
Education	10.81	17.01	24.47	27.66
▶ Fiction	8.31	12.46	14.74	15.25
General reference	21.60	29.84	35.61	37.67
History	15.85	22.78	27.53	27.13
Home economics	10.27	13.31	15.70	17.11
▶ Juvenile	5.82	8.16	10.02	9.88
Language	15.80	22.16	22.97	28.45
Law	23.22	33.25	43.88	41.89
▶ Literature	14.89	18.70	28.57	24.37
Medicine	22.15	34.28	40.74	43.49
▶ Music	14.83	21.79	27.79	27.81
Philosophy, psychology	12.75	21.70	29.70	28.17
▶ Poetry and drama	10.76	17.85	26.75	21.91
Religion	11.16	17.61	17.76	18.73
Science	22.81	37.45	46.57	51.32
Sociology, economics	21.65	31.76	33.35	33.92
Sports, recreation	10.97	15.92	20.16	22.21
Technology	19.66	33.64	45.80	49.26
Travel	15.43	16.80	21.31	23.90
Paperbacks:				
Mass market (b)	1.46	NA	3.41	3.59
Trade or other	5.24	8.60	13.86	13.43

	Periodicals (c)			
Subject	1975	1980	1984	1985 prel.
	(in dollars)			
Total	19.94	34.54	54.97	59.70
Agriculture	9.70	15.24	24.06	26.05
Business and economics	15.26	25.42	38.87	44.41
Chemistry and physics	76.84	137.45	228.90	238.43
Children's periodicals	4.69	7.85	12.21	13.31
Engineering	26.64	49.15	78.70	84.38
Fine and applied arts	11.09	18.67	26.90	27.03
History	11.14	15.77	23.68	25.55
Home economics	14.24	24.63	37.15	41.04
Industrial arts	10.59	20.70	30.40	35.09
Journalism, communications	14.70	27.34	39.25	46.08
Labor and industrial relations	7.40	18.84	29.87	34.75
Law	15.00	23.00	31.31	35.15
Library and information science	14.18	23.25	38.85	40.66
Literature and languages	10.41	15.30	23.02	24.18
Mathematics, botany, geology, and general science	35.95	67.54	106.56	116.93
Medicine	42.38	73.37	125.57	137.92
Philosophy and religion	9.05	14.73	21.94	24.30
Education	14.72	23.45	34.01	37.81
Physical education and recreation	7.80	13.83	20.54	23.72
Political science	12.79	19.30	32.43	32.72
Psychology	27.51	41.95	69.74	76.34
Sociology and anthropology	14.85	27.56	43.87	50.87
Zoology	27.37	44.58	78.35	90.75
General interest periodicals	14.36	19.87	27.90	26.41

NA - Not available.

(a) Excludes publications of U.S. and other governmental units, books sold only by subscription, dissertations, periodicals and quarterlies, and pamphlets under 49 pages.

(b) "Pocket-sized" books sold primarily through magazine and news outlets, supermarkets, and variety stores.

(c) Average annual subscription prices.

Source: R. R. Bowker Co., New York, NY, (Books) Publishers Weekly, March 14, 1986; The Bowker Annual of Library and Book Trade Information; (Periodicals) Library Journal, August 1985, and earlier issues. (Copyright)
As included in the U.S. Bureau of the Census, Statistical Abstract of the United States, 1987, Washington, D.C., 1986, table 371, p. 214.

Table 6-31.
Number of volumes published by number of publishers, and average and median price per volume for three categories of hardcover books: 1980-1985

Type of books, publishing information	1980	1981	1982	1983	1984	1985
Novels (a)						
Number of volumes/number of publishers......	317/42	243/45	117/41	214/42	172/42	219/49
Average price (dollars).....................	11.73	12.61	14.75	15.27	16.46	16.53
Median price (dollars)......................	11.50	13.50	14.95	14.95	15.95	16.95
Biography						
Number of volumes/number of publishers......	130/56	116/54	140/62	150/62	134/60	137/60
Average price (dollars).....................	17.05	18.09	20.43	20.74	21.75	22.09
Median price (dollars)......................	15.00	16.95	18.95	18.50	18.95	19.50
History (b)						
Number of volumes/number of publishers......	154/57	188/70	152/64	172/51	149/79	179/70
Average price (dollars).....................	19.85	20.35	22.88	21.90	24.77	24.25
Median price (dollars)......................	18.50	19.00	19.50	20.00	22.50	25.00

(a) Not mystery, western, science fiction, light romances; hardcover books only.

(b) Not art books.

Source: Fall announcements of hardcover books in Publishers Weekly, 1980-1985.
Table taken from: Joanne O'Hare, ed., Bowker Annual of Library and Book Trade Information, 1986, R. R. Bowker Company, New York, NY, 1986, table D, p. 428.

Table 6-32.
Average prices and price indexes of mass market paperbacks in the U.S. in selected years: 1981-1985

Type of book	1981 average prices	1983 (final) Total volumes	1983 (final) Average prices	1983 (final) Index	1984 (final) Total volumes	1984 (final) Average prices	1984 (final) Index	1985 (preliminary) Total volumes	1985 (preliminary) Average prices	1985 (preliminary) Index
Agriculture..................	$2.54	7	$5.09	200.4	2	$2.85	112.2	8	$5.48	215.6
▶ **Art**..........................	5.49	6	4.63	84.3	3	8.28	150.8	1	8.95	163.0
▶ **Biography**....................	3.82	49	4.63	121.2	72	4.45	116.4	75	4.63	121.1
Business.....................	4.63	8	5.02	108.4	23	4.92	106.3	25	6.22	134.3
Education....................	3.96	6	5.54	139.9	5	5.15	130.1	12	6.10	154.1
▶ **Fiction**......................	2.47	2,838	2.87	116.2	2,498	3.03	122.6	2,477	3.21	130.1
General works................	3.63	48	5.32	146.6	59	4.58	126.3	95	4.65	128.2
History......................	3.53	25	4.42	125.2	21	3.77	106.8	29	5.20	147.4
Home economics...............	4.35	77	4.69	107.8	81	4.95	113.7	101	5.64	129.6
▶ **Juvenile**.....................	1.79	223	2.24	125.1	220	2.31	129.1	218	2.67	149.3
Language.....................	3.42	20	3.42	100.0	20	5.56	162.5	14	4.53	132.3
Law..........................	3.09	2	2.95	95.5	6	5.12	165.6	6	6.45	208.7
Literature...................	3.42	32	3.97	116.1	54	3.63	106.0	32	4.77	139.3
Medicine.....................	3.66	31	5.18	141.5	33	5.01	136.9	30	5.39	147.3
▶ **Music**........................	NA	2	5.45	NA	3	5.28	NA	9	5.46	NA
Philosophy, psychology........	2.84	90	4.34	152.8	90	4.38	154.3	112	4.19	147.4
▶ **Poetry, drama**................	3.22	18	4.91	152.5	10	5.11	158.5	12	4.36	135.4
Religion.....................	2.70	22	3.86	143.0	15	3.87	143.5	25	3.46	128.3
Science......................	4.45	17	4.26	95.7	54	3.55	79.9	15	6.09	136.9
Sociology, economics..........	3.43	43	4.25	123.9	44	4.42	128.9	44	4.71	137.4
Sports, recreation............	3.05	171	3.46	113.4	189	4.06	133.2	158	3.75	122.9
Technology...................	4.20	47	4.02	95.7	81	8.61	205.1	32	10.62	252.8
Travel.......................	3.23	18	9.93	307.4	10	5.86	181.4	8	6.41	198.3
Total......................	2.65	3,800	3.13	118.1	3,593	3.41	128.6	3,538	3.59	135.3

NA - Not available

Note: Average prices of mass market paperbacks are based on listings of market titles in Paperbound Books in Print. Index base: 1981 = 100. Caution is advised in interpreting this table, as many categories list fewer than 20 volumes per year published; thus, the likelihood is high of one or a few books skewing the average price and index either high or low for that category.

Source: Dennis E. Smith and Sue Plezia, University of California, as published in Joanne O'Hare, ed., The Bowker Annual of Library and Book Trade Information, 31st edition, 1986, R.R. Bowker Company, New York, NY, 1986, table 5, p. 450.

Table 6-33.
Bases for traditional and mass market publishers' initial print quantity decisions: 1981 (continued on next page)

Key factors in order decisions	Traditional publishers' decisions					Mass market publishers' decisions			
	Ratings by panels*					Ratings by panels*			
	Traditional publishers	Wholesalers/ jobbers	Booksellers	Librarians	Manufacturers	Mass market publishers	Independent distributors	Booksellers	Manufacturers
(order of ranking by panel in parentheses)									
Adoption (college text).....	3.5 (4)	3.9 (3)	3.8 (2)	3.9 (2)	4.0 (2)	1.0 (6)	2.3 (8)	2.7 (7)	2.7 (5)
Advance orders..............	2.9 (5)	3.7 (5)	3.4 (5)	3.8 (3)	3.5 (3)	4.5 (1)	3.3 (4)	2.9 (6)	4.2 (2)
Author's reputation or promotability............	4.2 (2)	4.4 (1)	4.4 (1)	4.5 (1)	4.8 (1)	4.5 (1)	4.8 (1)	4.6 (1)	4.8 (1)
Breakeven vs. author's advance or royalty agreement................	2.6 (7)	3.1 (7)	3.7 (3)	3.1 (6)	2.8 (4)	1.5 (5)	3.5 (3)	3.6 (3)	2.3 (6)
Economic print run size.....	2.8 (6)	3.8 (4)	3.6 (4)	3.4 (4)	2.4 (7)	3.0 (4)	2.5 (7)	3.4 (5)	2.7 (5)
Editor's recommendations....	2.9 (5)	3.1 (7)	2.7 (7)	3.2 (5)	2.0 (8)	3.0 (4)	3.0 (5)	1.6 (9)	2.1 (7)
Hardcover sales results.....	NA	NA	NA	NA	NA	3.0 (4)	3.9 (2)	4.0 (2)	3.9 (3)
Sales department's recommendation............	3.6 (3)	3.2 (6)	2.9 (6)	3.2 (5)	2.5 (6)	3.5 (3)	2.0 (9)	2.6 (8)	1.8 (8)
Type of book...............	4.4 (1)	4.0 (2)	3.8 (2)	3.9 (2)	2.6 (5)	4.0 (2)	2.8 (6)	3.7 (3)	3.0 (4)

NA - Not applicable.

Note: Mean rating values that are equal are assigned equal rank.

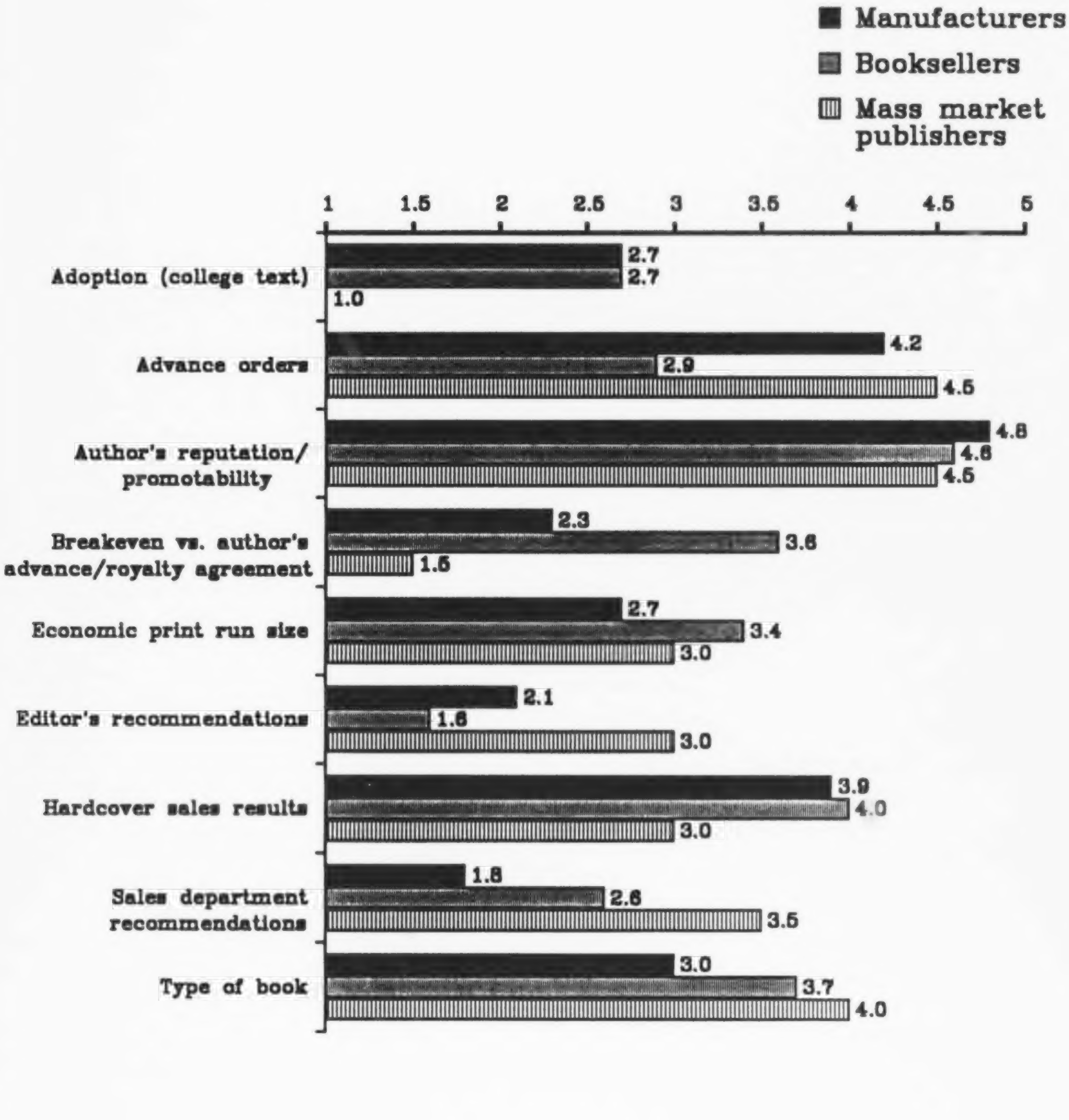
* Mean rating evaluation by panel of the importance of factors in deciding on the quantity of initial printing: 1 = not important, 5 = very important.

Source: Arthur Andersen and Company, Book Distribution in the United States: Issues and Perceptions, Book Industry Study Group, New York, NY, 1982, pp. 4.14 and 4.16.

Table 6-33.
Bases for traditional and mass market publishers' initial print quantity decisions: 1981 (continued from previous page)

Methodological note: The Book Industry Study Group, Inc., (BISG), whose members represent all types of entities within the industry, identified distribution as a high priority for an analytic study. In spring and summer of 1981, Arthur Andersen and Company carried out a study of book distribution for BISG, using the Delphi technique. Two rounds of questionnaires were sent to seven panels of respondents. The panels consisted of 20 to 40 senior executives representative of the following groups: publishers of traditional books (trade, college text, scholarly, reference, technical, and inspirational books); publishers of mass market paperbacks; wholesalers and jobbers; independent distributors of mass market paperbacks; booksellers; librarians; and manufacturers (printers and binders). The survey did not address distribution processes for elhi books or direct mail distribution. The first questionnaire required approximately three hours to complete; the second was shorter and tailored to each panel. The overall response rate was 70 percent, with panel response rates varying from 58 to 83 percent. In the Delphi technique, the panels of experts do not come together physically and remain completely anonymous to each other. Thus, any panel member may revise previous positions, and the possibility of attaching a specific opinion to a particular individual is avoided. Other influences were also avoided, such as influence of dominant individuals, irrelevant communications within a group, and group pressure for conformity. The survey coordinator extracts the relevant information from responses and submits the statistical summary and commentary to individual panel members for future rounds. Arthur Andersen and Company, Book Distribution in the United States: Issues and Perceptions, Book Industry Study Group, New York, NY, 1982, pp. 2.1-2.9 and 5.9.

Chart 6-3.
Bases for mass market publishers' initial print quantity, as rated by survey panels: 1981



Note: Mean rating evaluation by panels of the importance of factors in deciding on the quantity of initial printing: 1= not important, 5= very important.

Source: Book Distribution in the United States: Issues and Perceptions; See table 6-33 for full citation.

Table 6-34.
Bases for initial order decisions, traditional books, by panels of booksellers, publishers, wholesalers, and librarians: 1981

Key factors in order decisions	Independent booksellers' order decisions			Chain booksellers' order decisions			Librarians' order decisions		
	Ratings by panels*			Ratings by panels*			Ratings by panels*		
	Independent booksellers	Traditional publishers	Wholesalers/ jobbers	Chain booksellers	Traditional publishers	Wholesalers/ jobbers	Librarians	Traditional publishers	Wholesalers/ jobbers
	(order of ranking by panel in parentheses)								
Author's reputation........	4.3 (1)	4.1 (1)	4.4 (1)	4.8 (1)	4.3 (1)	4.6 (1)	4.3 (2)	3.5 (2)	4.0 (2)
Category history...........	3.0 (3)	3.3 (4)	3.5 (3)	3.3 (3)	3.6 (3)	3.4 (4)	2.9 (4)	2.4 (3)	3.3 (3)
College text adoption......	3.1 (2)	2.6 (5)	2.3 (6)	1.3 (9)	1.0 (11)	1.4 (8)	2.3 (5)	1.0 (9)	1.7 (6)
College text sampling......	2.1 (7)	1.3 (8)	1.4 (8)	1.2 (10)	1.9 (9)	1.6 (7)	1.9 (8)	1.0 (9)	1.6 (7)
Cover/outline..............	3.1 (2)	2.6 (5)	2.6 (5)	2.3 (6)	2.4 (8)	2.6 (5)	1.9 (8)	1.9 (5)	1.7 (6)
Print quantity.............	2.4 (6)	2.1 (6)	2.1 (7)	3.0 (4)	2.6 (7)	2.6 (5)	1.9 (8)	1.0 (9)	1.3 (10)
Promised promotion budget..	2.9 (4)	2.1 (6)	3.4 (3)	3.6 (2)	3.3 (5)	4.0 (2)	1.9 (8)	1.4 (8)	1.5 (8)
Publisher's recommendation.	2.9 (4)	3.5 (2)	3.6 (2)	2.4 (5)	3.4 (4)	3.6 (3)	2.2 (6)	1.8 (6)	2.0 (4)
Publisher's reputation.....	3.1 (2)	3.4 (3)	3.2 (4)	2.2 (7)	3.4 (4)	3.4 (4)	3.4 (3)	2.3 (4)	1.9 (5)
Reviews....................	2.7 (5)	3.3 (4)	3.6 (2)	2.2 (7)	3.0 (6)	3.4 (4)	4.6 (1)	4.3 (1)	4.1 (1)
Trade advertising..........	2.9 (4)	3.5 (2)	3.6 (2)	2.4 (5)	3.7 (2)	3.6 (3)	2.9 (4)	1.7 (7)	1.4 (9)
Wholesaler/jobber recommendation...........	1.8 (8)	2.0 (7)	3.2 (4)	1.5 (8)	1.8 (10)	1.9 (6)	2.1 (7)	1.4 (8)	1.7 (6)

Note: Mean rating values that are equal are assigned equal rank. See table 6-33 for methodological note.

*Mean rating evaluation by panel of the importance of factors in the initial ordering process for traditional books: 1 = not important, 5 = very important.

Source: Arthur Andersen and Company, Book Distribution in the United States: Issues and Perceptions, Book Industry Study Group, New York, NY, 1982, pp. 4.6. and 4.10.

Table 6-35.
Bases for initial order decisions, mass market paperback books, by booksellers: 1981

Key factors in order decisions	Independent booksellers' decisions			Chain booksellers' order decisions		
	Ratings by panels*			Ratings by panels*		
	Booksellers	Mass market publishers	Independent distributors	Booksellers	Mass market publishers	Independent distributors
	(order of ranking by panel in parentheses)					
Author's reputation....................	4.3 (1)	3.8 (2)	4.6 (1)	4.6 (1)	3.8 (2)	4.0 (1)
Category history........................	3.3 (4)	4.0 (1)	2.8 (6)	3.5 (3)	4.2 (1)	3.0 (4)
Cover....................................	3.3 (4)	3.8 (2)	3.5 (3)	3.3 (4)	4.2 (1)	3.5 (3)
Hardcover sales.........................	4.1 (2)	3.0 (6)	3.6 (2)	4.6 (1)	3.4 (3)	3.8 (2)
Independent distributor's recommendation	2.6 (8)	3.5 (3)	3.3 (4)	1.5 (8)	3.3 (4)	1.8 (9)
Movie/TV tie-in.........................	3.7 (3)	2.3 (8)	3.0 (5)	4.3 (2)	2.0 (7)	4.0 (1)
Print quantity..........................	2.7 (6)	1.6 (9)	1.0 (9)	2.9 (6)	2.0 (7)	1.0 (10)
Promised promotion/advertising budget...	3.1 (5)	3.4 (4)	2.2 (8)	3.3 (4)	3.8 (2)	2.8 (5)
Publisher's recommendation.............	2.6 (7)	3.2 (5)	3.0 (5)	2.9 (6)	3.2 (5)	2.5 (6)
Publisher's reputation.................	2.6 (7)	3.0 (6)	2.6 (7)	2.4 (7)	3.8 (2)	2.3 (7)
Reviews.................................	2.7 (6)	2.8 (7)	3.0 (5)	2.9 (6)	2.8 (6)	2.8 (5)
Trade advertising.......................	2.5 (9)	3.2 (5)	1.0 (9)	3.0 (5)	2.0 (7)	2.0 (8)

Note: Mean rating values that are equal are assigned equal rank. See table 6-33 for methodological note.

*Mean rating evaluation by panel of the importance of factors on initial orders of mass market paperback books: 1 = not important, 5 = very important.

Source: Arthur Andersen and Company, Book Distribution in the United States: Issues and Perceptions, Book Industry Study Group, New York, NY, 1982, pp. 4-8.

Table 6-36.
Number of bookstores and wholesalers by type in the United States, selected years: 1975-1986

Type	Number					
	1975	1977	1982	1984	1985	1986
Antiquarian	886	1,119	1,048	1,332	1,341	1,293
Mail order antiquarian	NA	NA	625	709	819	708
College	2,559	2,607	2,718	2,843	3,002	3,005
Department store	451	1,089	1,167	772	538	586
Drugstore	51	32	20	21	23	21
Educational	77	93	98	135	125	113
Exporter-importer	34	34	32	29	26	20
Foreign language	60	76	81	15	94	112
General	3,498	4,281	5,603	6,013	6,000	6,391
Gift shop	142	102	109	119	134	150
Juvenile	55	94	141	195	228	215
Law	48	58	61	63	63	42
Mail order (general)	100	150	326	366	359	316
Medical	82	97	113	122	122	36
Museum store and art gallery	121	133	245	303	338	387
Newsdealer	128	125	132	196	171	155
Office supply	97	48	56	60	76	82
Paperback (a)	598	800	733	824	778	732
Religious	1,421	2,752	3,490	4,142	4,126	3,848
Remainders	NA	NA	19	33	25	12
Rental	10	6	2	3	2	2
Science-technology	43	48	57	75	70	39
Special (b)	866	1,024	1,472	1,987	1,916	2,101
Stationer	253	146	140	141	121	122
Used	120	274	561	1,027	1,115	1,070
Total	11,717 (c)	15,188	19,049	21,525	21,612	21,558 (d)
General wholesalers	459	1,029	742	825	915	926
Paperback wholesalers	483	NA	282	350	369	284

NA - Not available.

Note: All "general" bookstores are assumed to carry hardbound (trade) books, paperbacks, and children's books; special effort has been made to apply this category only to bookstores for which this term can properly be applied. All "college" stores are assumed to carry college-level textbooks. The term "educational" is used for outlets handling school textbooks up to and including the high school level. The category "mail order" has been confined to those outlets that sell general trade books by mail and are not book clubs; all others operating by mail have been classified according to the kinds of books carried. The term "antiquarian" covers dealers in old and rare books. Stores handling only secondhand books are classified by the category "used." The category "paperback" represents stores with more than 80 percent of their stock in paperbound books. Other sources with paperback departments are listed under the major classification ("general," "department store," "stationer," etc.), with the fact that paperbacks are carried given in the entry. A bookstore that specializes in a subject to the extent of 50 percent of its stock has that subject designated as its major category. Note taken from source, 1987, below.

(a) This figure does include paperback departments of general bookstores, department stores, stationery, drugstores, or wholesalers handling paperbacks.

(b) "Special" includes stores specializing in subjects other than those specifically given in the above list.

(c) Figures in column add to 11,700; source gives 11,717 as total.

(d Includes 14,489 independent bookstores, 1,283 bookstore chain headquarters, and 5,796 book store chain branches. Total adds to 21,558; source gives total as 21,568.

Source: R. R. Bowker Company, American Book Trade Directory, annual. Information compiled in Bowker Annual of Library and Book Trade Information, New York, NY; (1986) 32nd ed., 1987, tables 1 and 2, p. 432; (1985) 31st ed., 1986, tables 1 and 2, p. 439; (1984) 30th ed., 1985, tables 1 and 2, p. 498; (1982) 28th ed., 1983, tables 1 and 2, pp. 403-404; (1977) 25th ed., 1979, unnumbered table, p. 330; (1975) 21st ed., 1976, unnumbered table, pp. 190-191.

Table 6-37.
Number of small presses and magazines: 1974-1978, 1980

Year	Single operations (number of organizations)	Number of presses and magazines
1974	997	NA
1975	1,331	NA
1976	1,485/1,550(a)	2,024(b)
1977	1,780	NA
1978	1,950	2,250
1980	2,452	3,054/3,082(a)

NA - Not available.

(a) Conflicting figures found in the data sources.

(b) See 1976 total in table 6-39. Breakdowns of this total were not reported.

Source: Len Fulton, Dustbooks, Paradise, CA.
Table taken from: Samuel Schwarz and Mary G. Peters, Growth of Arts and Cultural Organizations in the Decade of the 1970's: Final Report, prepared by Informatics General Corporation for the National Endowment for the Arts, Washington, D.C., 1983, figure 5-L-1.

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Table 6-38.
Number and percentage distribution of little magazines and small presses by type of publication: 1976 and 1980

Type of publication	Total		Literary	Non-literary	Unknown
	Number	Percent (a)			
				(percent)	
1976					
Little magazines	872	56	65	30	5
Small presses	444	29	50	32	18
Both (b)	234	15	64	7	4
Total	1,550(c)	100	64	27	9
1980					
Little magazines	1,439	47	NA	NA	NA
Small presses	1,643	53	NA	NA	NA
Total	3,082	100	NA	NA	NA

NA - Not available.

(a) Represents the percent of the number in column 1.

(b) Includes publishers who published both books and at least one magazine.

(c) Note that this total is less than the total number of presses and magazines (2,024) reported in table 6-39 for 1976.

Source: Len Fulton, Dustbooks, Paradise, CA.
Table taken from: Samuel Schwarz and Mary G. Peters, Growth of Arts and Cultural Organizations in the Decade of the 1970's: Final Report, prepared by Informatics General Corporation for the National Endowment for the Arts, Washington, D.C., 1983, figure 5-L-1.

Table 6-39.
Founding dates of little magazines and small presses founded prior to 1976

Founding date	Number of organizations	Percent of organizations
1976	98	6
1975	223	14
1974	224	14
1973	154	10
1972	150	9
1971	130	8
1970	110	7
1969	88	6
1968	72	5
1967	47	3
Pre-1967	311	19
Total	1,607	100
Unknown founding date	417	
Total little magazines and small presses	2,024	

Source: Len Fulton, Dustbooks, Paradise, CA.

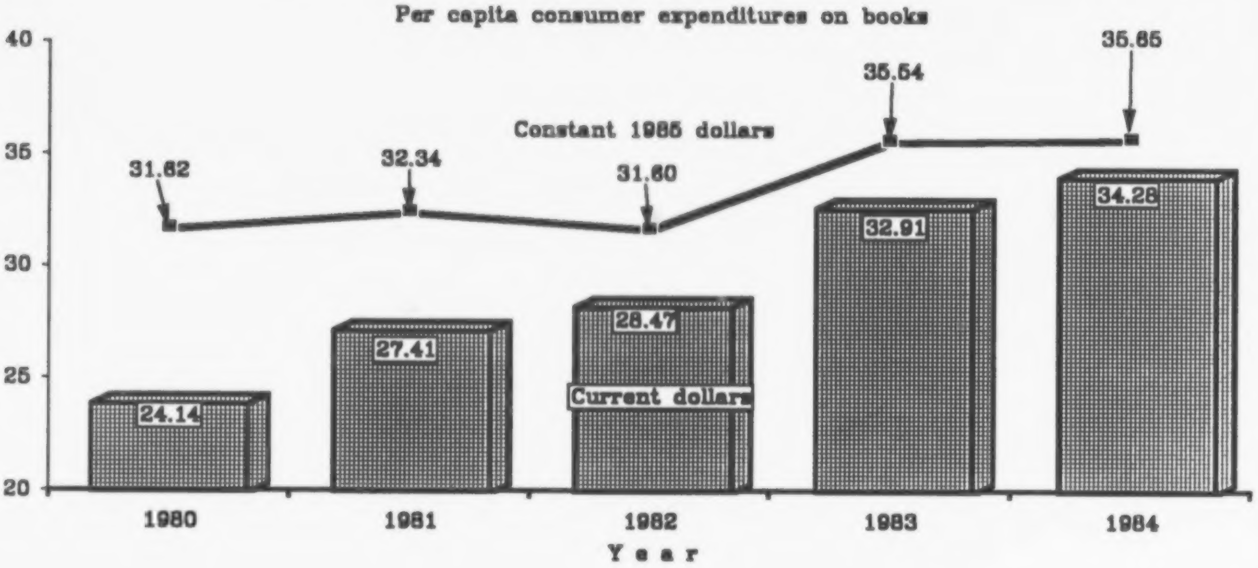
Table taken from: Samuel Schwarz and Mary G. Peters, Growth of Arts and Cultural Organizations in the Decade of the 1970's: Final Report, prepared by Informatics General Corporation for the National Endowment for the Arts, Washington, D.C., 1983, figure 5-L-2.

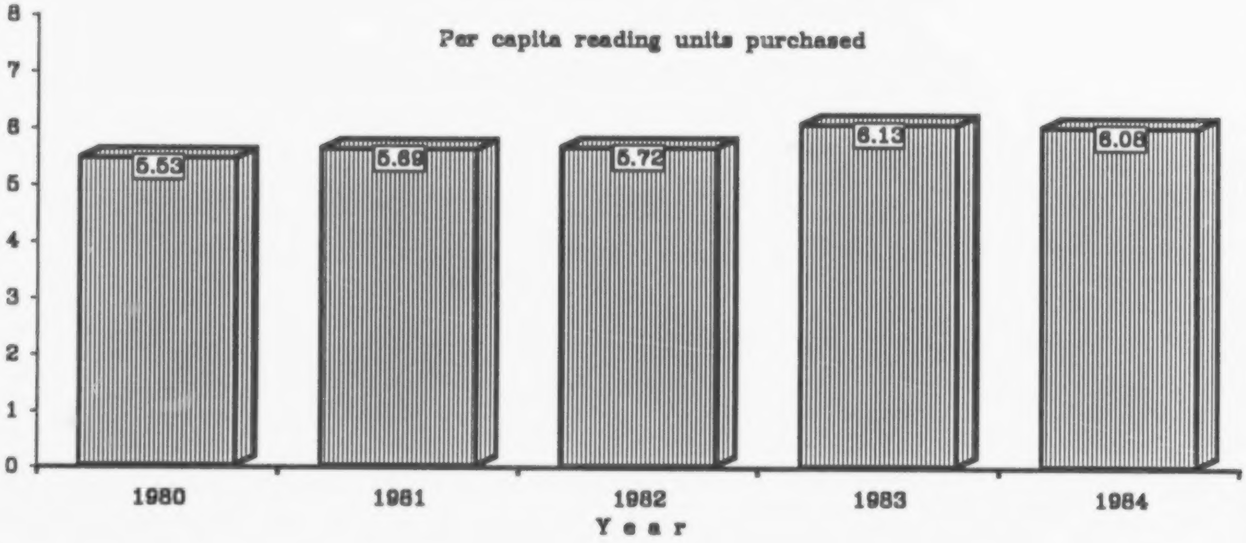
Table 6-40.
Estimated total and per capita general consumer expenditures on books in the United States: 1980-1984

Category	1980	1981	1982	1983	1984
Reading age population (millions)	211.2	213.0	214.9	216.4	223.9
Total consumer expenditures on books (billions of dollars)	5.1	5.84	6.12	7.13	7.65
Total consumer units of books (millions)	1,169.1	1,212.9	1,231.1	1,328.5	1,358.0
Per capita expenditure on books (current dollars)	24.14	27.41	28.47	32.91	34.28
Per capita reading units purchased	5.53	5.69	5.72	6.13	6.08

Source: John P. Dessauer, Book Industry Trends 1985, Book Industry Study Group, New York, NY, 1985, table A, p. xlii.

Chart 6–4.
Per capita consumer expenditure on books and reading units purchased: 1980–1984





Source: John P. Dessauer, Book Industry Trends 1985; See table 6–40 for full citation.

Table 6-41 .
Selected characteristics and percent distribution of readers: 1983

Characteristics	Book reader	Non-book reader	Non-reader
All persons	50	44	6
Sex			
Male	42	52	6
Female	57	37	6
Race/ethnicity			
White	52	44	4
Other races	38	47	15
Age			
16-20 years	62	31	8
21-29 years	60	36	3
30-39 years	53	39	3
40-49 years	55	39	6
50-64 years	39	54	6
65 years and over	29	61	10
Educational attainment			
High school or less	40	53	8
Some college	68	29	3
College or more	75	24	1
Household income			
Less than $15,000	35	54	11
$15,000-$24,999	53	41	6
$25,000-$39,999	59	39	3
$40,000 and over	70	29	1
Region			
Northeast	49	46	5
Midwest	47	49	5
South	48	45	7
West	59	34	7

Note: The data cover persons 16 years or over. For purposes of this study, a book reader is one who read one or more books in the six months prior to the survey. A non-book reader read newspapers and magazines but no books in that period. A nonreader read no books, newspapers, or magazines in the previous six months.

Source: Book Industry Study Group, Inc., 1983, Consumer Research Study on Reading and Book Purchasing, New York, NY, 1983. (Copyright)
As included in the U.S. Bureau of the Census, Statistical Abstract of the United States, 1987, Washington, D.C., 1986, table 369, p. 213.

Methodological note: The study was based on a sample of 1,429 respondents from four regions of the United States: West, Midwest, Northeast, and South.

Chapter 7

Museums

Section 7-1. **General Museum Studies**
Tables 7-1 to 7-20

Section 7-2. **Audience and Attendance**
Tables 7-21 to 7-35

Section 7-3. **Personnel and Administration**
Tables 7-36 to 7-46

Section 7-4. **Special Topics**
Tables 7-47 to 7-56

In 1984 the American Association of Museums published a report of the Commission on Museums for a New Century, entitled Museums for a New Century. This report singled out several problems facing the museum community which, in the Commission's view, needed attention and fresh insight. Among the problems identified by the report was the lack of an "adequate profile" of American museums.[1] The report went on to urge the development of a permanent mechanism for collecting, analyzing, and disseminating data about museums.[2] This chapter provides a summary of major studies done in the last 25 years. As the Commission notes, no systematic museum data collection series currently exists. The American Association of Museums is currently working on developing such a series, and conducted a preliminary survey in 1987. Prior to that the most recent general museum program study was done in 1979.

This chapter is divided into four sections. The first section surveys the major general museum studies done since 1960 and covers topics such as the number, type, governing authority, and budget of museums in each study. Section 2 focuses on results of several studies of museum attendance. Section 3 presents data from museum personnel and administration studies, and section 4 presents selected data on special topics, such as libraries and traveling exhibits, and data from specialized museums.

Major Sources of Information

The major sources of information by section are as follows:

General Museum Studies: 1960-1987

- American Association of Museums (1963 study and 1987 data)
- U.S. Department of Education, Office of Education (1966 Study)
- National Endowment for the Arts and the National Research Center of the Arts, Inc. (1972 and 1976 Studies)
- National Center for Education Statistics (1979 Study)

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[1] Commission on Museums for a New Century, Museums for a New Century, American Association of Museums, Washington, D.C., 1984, p.28.

[2] Museums for a New Century, pp.32-33.

Audience and Attendance

- Surveys of Public Participation in the Arts, 1982 and 1985
- Annual Report of the Smithsonian Institution
- Association of Science-Technology Centers
- American Museum of Natural History
- Dallas Museum of Natural History

Personnel and Administration

- Employment Hours and Earnings, Supplement; Bureau of Labor Statistics
- New England Museum Association
- Museum News
- Association of Art Museum Directors

Special Topics

- Center for Education Statistics
- Special Libraries
- Traveling Exhibitions
- Guide to Ethnic Museums, Libraries, and Archives in the U.S.
- African American Museums Associations

Among the major sources of information for this chapter is the American Association of Museums (AAM). The AAM was founded in 1906 as a nonprofit service organization supported primarily by dues and contributions. Institutional AAM members include such institutions as art, history, science, natural history, and youth museums; zoos, aquariums, botanical gardens, and planetariums; and libraries, science and technology centers, and art centers. Individual members represent a variety of museum occupations including directors, curators, registrars, trustees, conservators, volunteers, public relations and development officers, educators, and sales and security personnel.

The AAM constitution provides for affiliate status for other museum service organizations which serve as advisors to the AAM Council. Table 7-1 includes a listing of affiliate organizations. This listing illustrates the breadth and diversity of the museum community.

Section 7-1. General Museum Studies: 1960-1987

Between 1960 and 1979, five major general studies collected data representative of the characteristics of museums in the United States. In 1987, the AAM included a questionnaire with the update of its annual Directory, and has recently produced preliminary tabulations from these forms. Each of the major museum studies in the 1960's and 1970's, as well as the 1987 questionnaire, used somewhat different criteria for inclusion. This section briefly describes each study and summarizes major findings on the date of establishment, museum type, governing authority, and sources of income and expenditures. Study data on attendance and staff are also discussed in sections 2 and 3. The first mention of each study, and the table citations, give the full citation of each study. Thereafter, they are referenced according to the year of data collection.

The 1963 American Association of Museums Study

In 1963, a joint statistical project was undertaken by the American Association of Museums, the Smithsonian Institution, and the U.S. Office of Education. The Research and Information Service Documentation Center of the American Association of Museums mailed 6,000 forms to museums across the United States and Canada. Results of the survey were published in a report entitled A Statistical Survey of Museums in the United States and Canada. The survey was also used to assemble the second edition of the Museum Directory of the United States and Canada. A total of 3,433 museums in the United States returned questionnaires. The survey used a broad definition of museums which included organizations such as art, history, and science museums; historical societies and historic buildings; zoos; aquariums; botanical gardens; planetariums; and children's museums.[3] If an institution had a collection, it was classified as a museum; if not, it was classified as a "related institution." The number of responses to the questions varied because of both non-response and applicability, given the wide range of institutions included. Tables 7-2 to 7-4 summarize some of the major findings of this study. Table 7-21 and tables 7-36 and 7-37, also from this study, are discussed in the attendance and personnel/program sections respectively.

The 1966 Office of Education Study

Three years later, in 1966, a major museum study was undertaken by the United States Office of Education working cooperatively with the Smithsonian Institution and the American Association of Museums. The results of this survey were published in a report entitled Museums and Related Institutions: A Basic Program Survey. While the survey form was mailed to the universe of museums, several selection criteria were developed, and only museums meeting the criteria were included in the primary analysis for the study. The report lists three major goals of the study: (1) to establish a screened universe of museums and related operations, (2) to determine the types of supporting resources of museums, and (3) to ascertain the nature and extent of museum program activities. A total of 5,234 institutions were queried to ascertain whether they met the agreed-upon criteria for inclusion. Of this group, 4,958 institutions responded, and 2,889 of these (58 percent) were deemed to meet the criteria for inclusion in the primary analysis. Among the criteria were being open to the public at least four months of the year and/or eight hours per week, exhibiting a collection, and having at least one of three specified quality indicators: a catalogued collection, paid staff, or professionally designed exhibits. Museums also had to be nonprofit unless the enterprise had a substantial scholarly base. Table 7-5 lists these criteria and summarizes selected major findings.

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[3] American Association of Museums, A Statistical Survey of the Museums in the United States and Canada, American Association of Museums, Washington, D.C., 1965, p.9.

The 1966 survey report provides a detailed description of the museums excluded from the analysis, which is helpful in understanding the composition of the museum universe. The study excluded about 2,000 of the 4958 museums responding (42 percent). About half of those excluded were active museums, but they did not meet the study criteria. Among the reasons they were excluded were: insufficient hours (226); lack of at least one of the quality indicators, i.e., had neither catalogued collections, nor paid staff, nor professionally designed exhibits (231); profitmaking institutions (232); or their information was included in another museum's response (329). Another 10 percent (204) were inactive museums at the time of the survey, and about one-third (670) were organizations with nonmuseum-like activities such as sponsoring agencies or historical societies, libraries, research and teaching collections only (data not shown in tables).[4]

The 1972 Study Sponsored by the National Endowment for the Arts

The 1972 study, the results of which were published in a report entitled Museums USA, was requested by the National Council on the Arts after an extensive feasibility study had been conducted. The study was sponsored by the National Endowment for the Arts (NEA) and conducted by the National Research Center of the Arts. The survey findings were prepared for publication by the NEA Division of Budget and Research. The criteria for inclusion, shown in table 7-6, resulted in a universe of 1,821 nonprofit museums.[5] The criteria excluded museums without paid staff, without permanent facilities, with budgets under $1,000 per month, and those that were open less than three months a year and less than 25 hours a week. A sample of 728 museums was chosen from the universe of 1,821, stratified by budget size. All museums with budgets over $500,000 were included and data were weighted to represent the universe of eligible institutions. Tables 7-6 to 7-9 summarize selected results of this study.

The 1976 National Research Center of the Arts Study

A museum study was also conducted four years later by the National Research Center of the Arts, as part of a larger study of nonprofit performing arts and museum institutions in the United States. The larger study included information on theatre, opera, symphony, dance and presenter organizations; museums, art centers, visual arts organizations, and arts councils; and service organizations. A total of 5,340 institutions, including 1,470 museums, were defined as being in the arts organization universe. For museums, the study had inclusion criteria similar to the 1972 study except that the museum, if an affiliate, had to have a separate budget and operation. Consequently, 351 organizations that had been included in the 1972 study were excluded.[6] The focus of this study was on finances and sources of support. Table 7-10 presents selected study results.

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[4] Lola Erikson Rogers and Richard Grove, Museums and Related Institutions: A Basic Program Survey, U.S. Office of Education, Government Printing Office, Washington, D.C., 1969, p.7.

[5] National Endowment for the Arts, Museums USA. Research conducted by the National Research Center for the Arts, Inc., an affiliate of Louis Harris and Associates, Inc., under contract to NEA, Government Printing Office, Washington, D.C., 1974, figure 2.

[6] National Research Center for the Arts, Louis Harris and Associates, Inc. The Status of Nonprofit Arts and Museum Institutions in the United States in 1976 (2 vols.), prepared for the National Endowment for the Arts, New York, NY, 1979.

The 1979 National Center for Education Statistics Study

The 1979 museum study was requested by the Institute of Museum Services and the National Museum Services Board and sponsored by the National Center for Education Statistics. The survey was conducted under contract by Macro Systems Inc. and published as a report entitled Museum Program Survey, 1979. It was preceded by a frame building survey in 1978 which established a universe listing and a data base of key items. The universe for this study was more inclusive than for the 1966, 1972, or 1976 studies and included 4,408 eligible nonprofit museums from which a representative sample of 1,373 museums was drawn. The study definition of a museum was:

> An institution organized on a permanent basis for primarily educational or aesthetic purposes and which utilizes a staff; owns or uses tangible objects, animate or inanimate; cares for these objects; and exhibits them to the public on a regular basis.[7]

This definition, while covering the same factors as the previous studies, did not specify a budget amount or hours of operation. The result was a larger universe. The study covered a wide range of museum characteristics, some of which are summarized in tables 7-11 to 7-16. Data from this study dealing specifically with attendance and personnel are presented in tables 7-22, 7-23, and 7-43 in sections 2 and 3.

The Census of Service Industries

Table 7-17 summarizes data from the 1982 Census of Service Industries on museums. This census is based on the filers of FICA reports and income tax forms and does not include museums which are affiliates of other organizations (See chapter 1 for a description of Census of Service Industries methodology.) This Census counted 2,386 museums in 1982 and 2,252 in 1977.

The 1987 Directory Survey

In 1987, in connection with the preparation of the 1988 edition of The Official Museum Directory, the American Association of Museums mailed a survey to the approximately 6,500 museums previously listed in the directory. Response rates to the questions vary. Preliminary tabulations for selected items were made available by AAM for this report and are included in tables 7-18 to 7-20.

The differences in definitions of museum and in questionnaire items do not permit use of the studies of the 1960's and 1970's to observe change over time. However, the study results taken together do give a descriptive picture of museums in the period. Some of these items are discussed next.

Classification of Museums as Profit or Nonprofit

As indicated from the description of the studies above, with the exception of the 1963 and 1987 American Association of Museums data and the Census of Service Industries, most general museum studies have included only nonprofit museums. The 1966 study included for-profit museums if they had a scholarly base. The data covering 1987 from the American Association of Museums, Directory survey indicate that about 72 percent (4,754) of the total museums listed (6,598) are tax exempt (table 7-18). The Census of Service Industries in 1982 includes 2,386 total museums, art galleries, and botanical and zoological gardens, only 220 of which are non-tax-exempt museums (table 7-17).

Decade of Establishment

Museums are among the oldest arts-related organizations, with the first museums predating the Revolutionary War.[8] Tables 7-3 and 7-7 present data on the decade of establishment from the 1963 (includes non-tax-exempt), 1972, and 1979 (1978) studies. The AAM study of 1963 estimated that on the average, at that time, a new museum was established every three days in the United States. This study showed that about 21 percent of the museums had been established before 1900, about 45 percent between 1900 and 1950, and 33 percent between 1950 and 1963, the date of the survey. The number of museums established per decade increased steadily, except for a dip during the decade of World War II. In the 1950's more than 700 museums were reported established.

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[7] Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for the National Center for Education Statistics, Washington, D.C., March 1981, p.2.

[8] Museums USA, p. xiii.

The 1972 study included a much more selective universe but had a similar distribution, with about 20 percent established before 1900, about 46 percent established between 1900 and 1950, and about one-third after 1950 (table 7-7).

The 1979 Museum Program survey did not collect date of establishment information. However, this information was collected in the universe building effort conducted in 1978 preceding the study (see table 7-7). The 1978 study, with a much larger universe than the 1972 study, found that of the 4,142 museums for which this information was available, about the same number of museums as in the 1972 study had been established prior to 1900 (401 in 1978 compared to 364 in 1972). This was, however, a much smaller percent of the 1978 universe (10 percent in 1978 compared to 20 percent in both 1972 and 1963). The 1978 study reported only 28 percent established between 1900 and 1950, and a majority (60 percent) established after 1950, with about one-fourth (1,194) established in the 1960's alone, and another 761 in the first eight years of the 1970's. Thus the 1978 universe study had a large proportion (46 percent) of museums which were less than 20 years old at the time of the study.

While the information from these studies indicates a growth in the establishment of museums over the decades of the 20th century, it does not permit estimation of the extent to which they also go out of operation or become only marginally active. Apparently, based on 6,000 museums to which survey forms were mailed in 1963, the Museum Directory of 1963 had about 600 fewer entries than that of 1987 (6,598) (see methodological notes for table 7-2 and table 7-18). The number of tax exempt museums listed in 1987 was 4,754, not much different from the 1979 NCES study total of 4,408. Data from the 1978 universe study seem to have indicated a larger increase over the years, unless many museums have also ceased operation.

The Distribution of Museums by Type

Each survey had different criteria for museum classification, especially for multi-focus museums. The distribution by type is also affected by differences in eligibility in the studies. Chart 7-1 compares the distribution of museums by type for four of the five major studies done between 1963 and 1979. These data are also presented in tables 7-2, 7-5, 7-6, 7-10, and 7-11. While the studies differ in inclusion criteria, there is a consistency in the distribution by type. In the 1979 study, as in 1963 and 1966, about half of the museums had history as a primary focus.

In the 1966 and 1979 studies, art was the primary focus in about 14 percent of museums; in the 1972 NEA-sponsored study, art was the focus of 19 percent. In addition, in both 1966 and 1972 about 10 to 15 percent of museums had art as a focus combined with some other area. Science was the primary focus of 18 percent of museums in the 1979 study, and 15 to 16 percent in the 1972 and 1966 studies.

Table 7-20 lists museums by fields of interest for 1987. Since an institution could indicate multiple interest areas, there are 9,366 listings for about 6,600 museums. Some of the fields of interest are not exhibitions. The distribution is similar to that in the other studies but reflects the inclusion of some nonexhibiting fields of interest, such as arts councils. About 42 percent have history as an area of interest, 14 percent have art or decorative arts, 1 percent are children's museums, 4 percent are parks, about 15 percent are science-related, 8 percent are general, and 8 percent are "other."

Governing Authority

Data on the type of control or governing authority are generally consistent for the different studies. About half (48 to 53 percent) are private nonprofit corporations; slightly over one-third (34-36 percent) are under government authority; about 11 percent are under an educational agency; and 2 to 5 percent are under some other agency, such as a church, an industrial corporation, or an individual (tables 7-2, 7-5, 7-6, and 7-12). The data on art museums are of special interest for this report. In table 7-12 (1979 data), it can be seen that art museums have a somewhat higher percent of private nonprofit (60 percent) and educational institution (26 percent) control than the total museum distribution. Correspondingly, there is a lower percentage of government controlled art museums (13 percent).

Income and Expenditures

Most of the studies cited above have noted the difficulty of obtaining adequate financial information on museums. The 1966 study notes that:

> The extreme difficulty of obtaining valid financial data from museums of the Nation seems to result largely from the peculiar nature of many fiscal arrangements. When a museum is an integral part of a larger operation, such as another museum, a historical society, or a national park, the subsidiary operation may not have specific budget line items such as utilities or rent. Consequently, even when operating expenditures were known to exist, it was not always possible to report them.[9]

Some studies, such as the 1976 study, required that the museum have a separate budget. The other major studies have not had this criterion.

Museum expenditure data also differ, depending upon whether so called contributions-in-kind are included as expenditures or not. Contributions-in-kind include non-money contributions made through use of premises, provision of staff, utilities, or other services. The 1966 study, which separated contributions-in-kind from other expenditures, estimated about $513 million total expenditures and $476 million without in-kind contributions (table 7-5). The subsequent studies between 1972 and 1979 did not include estimates of this type of contribution.

Budget Size

In addition to the problems noted above, reported budget size of the museum universe varies considerably, depending on the criterion for inclusion in the survey. Studies which include small museums have a much different budget profile than those with size related selection criteria excluding smaller museums. Among the studies in the 1970's, the 1979 study with the largest universe (4,408), including many small museums, had the smallest average expenditure ($228,000). The National Research Center of the Arts (NRCA) 1976 study, with the smallest universe (1,470), had the largest average budget ($514,000) (tables 7-10 and 7-15). With the exception of the NRCA 1976 study, all other studies between 1966 and 1979 had average expenditures between $214,000 and $272,000. The fact that the 1966 study had stricter inclusion criteria apparently canceled out the impact of inflation by the time of the 1979 study.

Related data from the Census of Service Industries and the American Association of Museums for the 1980's are dramatically higher than those reported from the 1970's studies, more so than can be explained by inflation. For 1977, the Census of Service Industries reported average museum expenditures of $272,000 and average income of $292,000 (data not shown in this report). In 1982 expenditure data (although collected) was not published; however, average income which was published had risen to $1.1 million. The 1987 data from the American Association of Museums on 2,058 museums returning the survey form (30 percent of their listings) averaged $1.7 million in expenditures (table 7-19). It is likely that the 1979 sample survey represented a large number of small museums that did not submit expenditure data to either the Census of Service Industries or the AAM directory survey. These large differences between surveys, however, demonstrate the fragility of data in this area.

The 1966 expenditure data illustrate the wide range of museum expenditures. This study reported both median and average expenditures. Including in-kind contributions, the median was $7,000 compared to an average of $230,000 (table 7-5), indicating a very skewed distribution. In the 1972 study, 44 percent of the museums had budgets under $50,000 (table 7-6). The 1979 study, which included more small museums in its universe, had a somewhat larger number (53 percent) under $50,000 after six years of high inflation. This difference reflects the variations in criteria for inclusion in the study (table 7-11).

Differences in Museum Budgets by Type of Museum

Museums also differ in budget size by type of museum. History museums tend to have smaller budgets. In 1979, for example 65 percent of history museums had incomes under $50,000, compared to 37 percent of science museums and 30 percent of art museums (table 7-11). The average expenditure for history museums was $103,000 compared to $460,000 for science museums and $435,000 for art museums (table 7-15). Other types of museums categorized in the 1979 study (children's, parks and visitor centers, specialized, and general museums) had expenditures higher than the average for history but lower than those for science and art (between $137,000 and $220,000).

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[9] Museums and Related Institutions: A Basic Program Survey, p. 55.

Sources of Museum Income

The three museum studies of the 1970's were rather consistent in the proportion of earned versus unearned income. It should be noted that the category "earned income" includes endowment and investment income. In the three studies, the percent of earned income for the museum universe studied ranged from 42 to 46 percent (tables 7-8, 7-10, and 7-13). The 1976 study, more representative of larger museums, had the largest percent of earned income, 46 percent. The percent of income from government sources across the three studies ranged from 37 to 43 percent, and 14 to 21 percent came from private sources. The 1979 study, representing more small museums, had the smallest percent of private income, 14 percent.

In 1979, 14 percent of the total support came from the Federal government, 12 percent from State government, and 17 percent from local government. About 4 percent of income came from foundations, 2 percent from corporations, and 4 percent from individual contributions (table 7-13).

This distribution varies by type of museums. Parks and visitor centers receive the largest part of their income from government and have a much smaller earned income. Art museums have relatively less government support, with only 27 percent of their support in 1979 coming from the all levels of government compared to 43 percent for the total museum group (table 7-13).

Support for Museums Compared to Other Arts-Related Organizations

Museums taken together, with their wide range of focus and endeavors, obtain a significant percentage of government and private support for the arts. Some of the data in chapter 1 indicate the support for museums relative to other arts-related endeavors. Federal appropriations for the Smithsonian Institution funding were about $205 million, compared with $165 million for the entire National Endowment for the Arts in 1987 (table 1-14). In addition, the Institute of Museum Services funding was about $21 million, and the National Gallery of Art received about $37 million. Historic Preservation received about $24 million. Within the National Endowment for the Arts, about 7 to 8 percent of program funds since 1980 have gone to museums (1-16). Museums obtained about 5 percent of foundation dollars in the 1980's (table 1-31). The arts and museums together obtained only about 2 percent of the total corporate giving. However, among the arts-related categories, museums were the largest beneficiary, obtaining about 19 percent of the arts-related corporate support in 1984 (table 1-37).

Sources of Earned Income

Table 7-14 presents sources of museums' earned income for 1979. The earned income category includes admission and membership fees, income from museum shops, and investment and endowment income. For the total museum group, 22 percent of earned income came from endowments and 9 percent from investments. Admission fees constituted 29 percent and membership dues 11 percent of earned income. Art museums had a relatively larger portion of earned income from endowments and investments (34 and 12 percent respectively) and less from admissions (11 percent).

Overall, the 1979 study reported that 29 percent of all museums had endowments (table 7-16). The percentage was much higher for art museums, with 50 percent being endowed. Children's museums were least frequently endowed; 84 percent were not endowed.

The 1979 study found that 11 percent of all museums had deficits of income compared with expenses (table 7-16). Art museums most frequently experienced a deficit; 18 percent had a deficit in 1979. The 1979 study was done in a period of high inflation, and a question asked whether museums had been able to absorb the impact of inflation without reducing the level of operations. Of the total, over one-third (35 percent) indicated that they had been unable to do so and had to cut back in some areas (table 7-16).

Distribution of Expenditures

Several studies have asked questions concerning distribution of operating expenditures. The 1972 study attempted to elicit detail on this question, but cited problems in the lack of uniform accounting procedures. Information was published only on the distribution between salary and wage expenses and all other expenses, with 59 percent of expenses going to salaries, fringe benefits and payroll taxes and 41 percent going to other expenses (table 7-8). The 1976 study had a similar distribution (table 7-10).

The 1979 study classified expenditures by area of operation rather than by whether the expense was salary related (table 7-15). In this breakout, about 13 percent went to curatorial expenses, 13 percent to exhibits, 20 percent to general administration, and 19 percent to building maintenance. Only 5 percent went to conservation. Among art museums, 3 percent went to conservation.

Section 7-2. Audience and Attendance

Several general studies of arts audiences have included questions on museum attendance. Tables from these surveys are included in chapter 9. A brief summary of these findings as they apply to museums is presented next.

Data from Americans and the Arts Surveys

The National Research Center of the Arts, Inc., has conducted several national surveys of participation in various art-related activities. In 1975, 1980, and 1984, these surveys included the question "Do you ever go to art museums?" Fifty-six percent of the respondents in 1975, 60 percent in 1980, and 58 percent in 1984 said they sometimes attend art museums (see table 9-3). These surveys asked specifically about attendance at art museums only. They are generally thought to overestimate participation. (See methodological note to table 9-3.)

Surveys of Public Participation in the Arts: 1982 and 1985

The 1982 and 1985 Surveys of Public Participation in the Arts (SPPA) asked members of the general public whether they had participated in various arts-related activities in the preceding 12 months. In 1982, 23 percent had visited art museums or galleries; 34 percent had visited historic parks, monuments, or buildings with historic or design value; and 35 percent had visited art or craft fairs or festivals (table 9-1). This estimate means about 36 million persons had visited art museums or art galleries; 61 million had visited historic parks, monuments, or buildings with historic or design value; and 64 million had visited art or craft fairs or festivals in the preceding year. The categories of historic parks or monuments and buildings with historic or design value probably include some museums. Similarly, some art or craft fairs or festivals are adjunct programs of museums. Participation rates for the 1985 survey were similar to those for 1982 except that there was an increase in visiting arts or crafts fairs or festivals from 35 percent in 1982 to 40 percent in 1985.

In both the 1982 and 1985 SPPA's, respondents were asked whether they participated in several other general and arts-related recreation activities. In 1982, 28 percent of the respondents said they had visited zoos, arboretums, and gardens, all included in the broader definitions of museums (table 9-2). Science and history museums were visited by 25 percent of the respondents.

The 22 percent of 1982 SPPA respondents who had attended art museums were more likely than the average respondent to be urban residents and less likely to be outside the Standard Metropolitan Statistical Area (see table 9-7).

Demographic characteristics of art museum attendees in the 1985 SPPA are presented in table 9-16. Attendance by age group was highest in the 25- to 44-year-old age range. Persons less likely than the mean to attend museums included blacks, widowed and separated persons, and persons over age 65. Attendance at art museums was directly related to education and income; the more education and the higher the income, the more likely the person was to attend art museums.

Cultural Socialization and Museum Attendance

Tables 9-25 to 9-27 in chapter 9 present data from the 1982 and 1985 SPPA's concerning exposure to the arts through classes and through parental encouragement. In both years, about one-third of white respondents and one-fourth of black respondents reported that their parents had taken them to art museums or galleries "often" or "occasionally" (table 9-26). In the 1985 SPPA, 27 percent of Hispanic respondents reported such parental encouragement, as did 43 percent of Asian Americans.

Both the 1982 and the 1985 SPPA's included questions concerning a desire to attend or participate in more arts activities of various kinds. In both years, 31 percent wished to attend more art museums (table 9-28).

National Data on Museum Attendance

As these surveys of the general public demonstrate, the "audience" or number of potential visitors to museums is very large. Comparisons can be made between the number of persons who say they want to attend museums (particularly art museums) and the actual or estimated numbers of persons who do attend museums. Several of the national surveys, discussed in section 7.1, have included questions on attendance.

Table 7-21 presents data from the 1963 AAM study of 3,443 museums and related institutions. This study estimated total attendance at 185 million for 1962, up from

83 million in 1952. The U.S. population in 1960 was about 178 million. This would be an average of about 1.05 visits per total population. Total art museum attendance was estimated at 22 million by the 1963 study. The 1972 Museums USA report, using a more selective museum universe (1,182) reported total attendance at 308 million (table 7-9). Attendance of 43 million at art museums was 14 percent of total attendance.

Total and Average Annual Attendance: 1975 to 1979

In the 1979 museum survey, attendance figures for the previous four years, 1975 through 1978, were also reported (table 7-22). This study estimated total attendance at 298 million and art museum attendance at 42 million for 1975. By 1979, total attendance was reported as 348 million, with art museum attendance being 50 million. Average attendance per art museum was 82,000 in 1979.

The estimated attendance of 50 million at art museums in 1979 from the Museum Program Survey cannot be directly compared with the estimate by the Survey of Public Participation in the Arts for 1982. As discussed before, this study estimated that 36 million persons had attended art museums at least once in the preceding 12 months. Since data were not gathered on the number of visits per person, a direct comparison cannot be made.

Accuracy of Attendance Measurements

The 1979 NCES survey also asked how attendance data were compiled. Table 7-23 presents responses from 4,408 museums in the sample. More than half (55 percent) said their attendance data were estimates. Of the 1,990 museums using specific methods to compile attendance data, 56 percent used head counts or checker methods. These and other methods may significantly undercount children, school groups, and other special groups. Unspecified "other methods" were the next most frequently used to determine attendance data for all except science and art museums. Of the 381 science museums that provided accurate counts, 20 percent used cash register counts, presumably by charging an admission fee. Similarly, 19 of 247 art museums providing accurate accounts used cash register counts. Those counts, however, are subject to errors caused by different admission charges for children, adults, and school groups, or by waiver of admission fees for some visitors. Children cannot be reliably counted by the turnstile method, as demonstrated by the fact that no children's museums reported using this method. Children might even distort attendance figures by going under or over turnstiles or by making multiple entries and exits during one "visit" to a museum.

Furthermore, the methods of collecting attendance data reported in table 7-23 are for only one year. Many museums change methods from year to year or during portions of a single year for special exhibits. For example, museums that usually do not charge admission and rely on head counts of visitors may charge admission to a particular temporary exhibition, changing temporarily to cash register counts of visitors. Thus, all data on attendance for museums, particularly for surveys of numerous museums, must be viewed with caution as to accuracy.

Visitors to the Smithsonian Institution

The Smithsonian Institution was created in 1846 by Congress after accepting the bequest of James *Smithson in 1826 to found "an establishment for the increase and diffusion of knowledge among men." The Smithsonian has received Federal support throughout its existence and is now supported by a combination of private funding, earned income, and Federal funding. Current Federal appropriations for the Smithsonian are approximately $200 million annually (see table 1-14). Although not physically adjacent to each other, the 13 museums and National Zoological Park that now comprise the Smithsonian are one of the largest museum complexes in the world.

Because of its size, the Smithsonian is better able than most museums to estimate attendance at its separate institutions, as well as overall attendance. Recent annual reports of the Smithsonian have provided monthly and annual attendance figures for each separate facility. Total annual attendance figures for each facility, and for the Smithsonian Institution as a whole in selected years from 1972 to 1984, are shown in table 7-24. Notes with the table explain why data are lacking for some museums in some years. For instance, starting in 1974, attendance figures for the National Zoological Park are not included in overall attendance. The Cooper-Hewitt Museum in New York City, now the National Museum of Design, did not provide attendance figures before 1976. The Hirshhorn Museum opened in 1974, and the National Museum of African Art did not become part of the Smithsonian until 1979. Consequently, total annual attendance figures change from year to year, in part, because of the inclusion or exclusion of entire museums. Some museums have also undergone name changes, relocations, or closings for extensive renovations during the 12 years shown in table 7-24, thereby affecting attendance figures for both the particular museum and for the total of all museums.

During this period, Smithsonian museums have attracted 20 to 30 million visitors annually, equivalent to one-tenth or more of the total population of the United States. Of course, some individuals visited more than one museum or visited repeatedly, and the museums are also popular with for foreign visitors. The most obvious trend is the phenomenal growth of attendance at the Air and Space Building, from just over 1 million visitors annually in the early 1970's to more than 15 million visitors in 1984. Some changes in annual attendance at other museums have occurred because of special exhibitions, extended hours, or other factors.

Detailed Characteristics of Visitors to Museums

In addition to the not so simple task of enumerating visitors, increasing numbers of museums are conducting surveys to determine the characteristics of these visitors. Information collected may include age, sex, race, place of residence, education level, occupation, marital status, frequency of visits to museums in general and to the particular museum, exhibits visited and time spent at each exhibit, membership category, and size of visitor group. Statistical analyses can then be performed to create a profile of visitors to the particular museum. These studies differ from general population studies, such as the 1982 and 1985 Surveys of Public Participation in the Arts, in gathering information from individuals at the time they visit the museum rather than information based on recall of previous attendance or projection of future attendance.

Characteristics of Science Museum Audiences: 1970-1980

In 1980, the Association of Science-Technology Centers compiled data from surveys already conducted by 24 science museums in the decade from 1970 to 1980. Some of the difficulties of pooling or comparing data from surveys done by separate institutions are seen in the right column of table 7-25. No set of data was collected by all 24 museums, not even basic information such as age, sex, and race. Half of the museums did collect information on membership status of visitors. The only item asked by more than half was whether the current visit was a repeat visit or a first visit to the museum (data not shown). As indicated in the notes to table 7-25, pooling of results is also complicated by differences in survey classifications. Age, race, and occupations were classified in different ways, making combination or comparison difficult. The profiles of visitors to the Dallas Museum of Natural History and to the American Museum of Natural History discussed next are not included in data pooled from the 24 institutions and presented in table 7-25. However, the percentages and ranges of percents in the various categories in table 7-25 may be compared to the more detailed data in those two museum visitor profiles conducted during the same decade.

Profiles of Visitor Characteristics

Tables 7-26 to 7-35 present data from two surveys of visitors to natural history museums. These have been included in this report as examples of relatively sophisticated attempts to describe and count the audience for the respective museums. Despite the difficulties discussed earlier, these two studies of museum visitors were among the most thorough found for this report. These profiles present analyses of visitors to the same type of museum, albeit in different parts of the country and six years apart. Caution is advised, however, in comparing results of the two surveys, and to an even greater degree in interpreting museum visitor characteristics for the entire country.

Profile of Visitors to the American Museum of Natural History: 1974-1975

The American Museum of Natural History (AMNH) in New York City conducted a survey of attendance on a sample of 104 days selected statistically to represent an entire year from mid-July 1974 to mid-July 1975. Self-administered questionnaires were given to visitors 16 years and older. The number of questionnaires distributed per day was determined by expected attendance, varying by day of the week and season of the year. Of the 22,390 questionnaires distributed, 15,628 were used in the final tabulation, a response rate of 70 percent. Responses were then weighted. Two series of weights were applied to each day's data, determined by the percentage of the day's attendance and the percentage of completion, and by the number of days of the week represented. Although 38 percent were "attending with children," no estimate is possible of the number of children under 16 who visited this museum which strongly appeals to children.

Table 7-26 presents demographic characteristics of visitors to the American Museum of Natural History. The effects of weighting data by numbers of responses are demonstrated in this table. For instance, the number of visitors surveyed was highest in the Fall (4,467), but the percentage attendance is lowest (22 percent) after weighting adjustments. More than one-third of the visitors resided outside the New York metropolitan area (other New York State, other United States, and another country). More than half the visitors (54 percent) were 21 to 34 years old, similar to the 53 percent between ages 19 and 39 in the Association of Science-Technology Centers compilation of surveys (table 7-25). The overall percentages of male and females were also very close – 54 percent of visitors to the AMNH were male compared with 53 percent in the ASTC compilation of surveys (table 7-25 and 7-27).

The higher the level of education, the greater the percentage of visitors to AMNH, ranging from 6 percent of visitors with less than high school education to 28 percent with postgraduate education (table 7-27). The median length of stay was more than two hours (132 minutes), and 71 percent of visitors stayed between one and three hours, visiting an average number of 6.3 exhibits.

Visitors were also asked how frequently they attend other cultural or recreational activities. Those who reported rarely or never attending AMNH (other than the single visit) also reported attending most of the other recreational events less frequently (table 7-30). The study concluded that the people who rarely attend the AMNH are not attending infrequently because of attendance at other events. Rather, they are less active people.[10]

Table 7-31 presents data on sources of information about the AMNH. The most frequent source was newspapers, with 37 percent of respondents checking this source. This was followed by magazines (25 percent). Fewer respondents cited television (12 percent) or radio (7 percent). Almost one-third (32 percent) reported that they received information from none of the sources.

American Museum of Natural History Survey of School Groups: 1974-1975

In addition to the year-long survey of the general adult visitor population, AMNH conducted a separate survey of school groups. Leaders of school groups were given a questionnaire as they entered. Of the 947 questionnaires distributed, 636 were returned and tabulated, a 67 percent response rate. Because school groups attend the museum only on weekdays, and equal numbers of questionnaires were distributed on each weekday, the data were not weighted. Tables 7-32 and 7-33 present data from this study.

Public school groups represented 91 percent of the total. By grade level, 13 percent were in kindergarten, first, and second grades; 32 percent were in third and fourth grades; and 32 percent were in fifth and sixth grades (table 7-32). Only 9 percent were in seventh grade or higher. More groups visited in the Fall (36 percent) than in the Winter (32 percent) or in the Spring (32 percent). Only 19 percent of the groups had never been brought to the museum previously by the leader; 38 percent had been brought five times or more. Less than half the group (42 percent) received instruction from a museum teacher. Two-thirds of the groups came to the museum by school bus or chartered bus.

Table 7-33 shows that the most common group size was 21 to 30 students (55 percent of public school groups, 26 percent of non-public school groups). Students in grade seven or higher usually came in larger groups; 34 percent of these groups had more than 40 students. The mean number of children per group was 26.2, and the mean number of adults per group was 3.6. The highest mean number of children per adults was 8.4 for fifth and sixth graders; the lowest was 5.7 non-public school children per adult.

The median time spent in the museum by school groups was 137 minutes, five minutes more than the median time spent by other visitors (table 7-27). As might be expected, the older the student group, the more time spent at the museum, but the range was only from 130 minutes for the youngest group to 148 minutes spent by the oldest group.

Dallas Museum of National History Survey: 1980

The Dallas Museum of Natural History (DMNH) conducted a survey during two weeks in October-November of 1980. Questionnaires were distributed to every twelfth visitor, and 507 of 610 questionnaires were returned (83 percent response rate). Only 4 percent of the DMNH respondents gave their ages as "under 18," but some children too young to write may have handed the questionnaire to a parent or someone else. Tables 7-34 and 7-35 summarize selected data from this survey. This survey was conducted over a two-week period rather than the 104 days throughout the year of the American Museum of Natural History (AMNH) survey. The survey was also done about five years later. Data are based on only 507 responses, not the 15,628 responses from the AMNH study; however, the response rate of 83 percent is higher than the 70 percent response rate of the AMNH survey.

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[10] A Profile of Consumer Use and Evaluation (I), American Museum of Natural History, New York, NY, 1979, p. 79.

The DMNH survey explored visitors' reasons for attending the museum. "Recreation" was the reason given by 42 percent of all visitors and by 45 percent of visitors with some college or college degrees (table 7-35). "Education" and "in order to bring children" were the next most common reasons for visiting. Curiosity, amusement, and the location of the museum were closely ranked reasons for about one-fifth of the visitors.

These two surveys of visitors to museums of the same general type, natural history, although done by different methodologies and five years apart, nevertheless provide some insights into the varied profiles of visitors to each museum. Results are generally congruent with the summary of surveys of science and technology museums compiled by the ASTC.

Section 7-3. Personnel and Administration

Volunteers are a very important part of the staff of most museums. Some small museums are staffed entirely by volunteers, and large museums frequently use them, particularly in education and sales tasks, to reduce overall staff costs as part of the operating budget. The most recent data gathered by the American Association of Museums, in conjunction with preparation of The 1987 Official Museum Directory, indicated that 7.6 percent of all museums had only volunteer staff (table 7-18). An additional 10.9 percent of museums reporting staff size had only part-time staff.

In 1972, Museums USA reported that 60 percent of all museums used volunteers (table 7-9). Art museums relied more on volunteers than did other types of museums in the survey, with 74 percent using volunteers, compared with 53 percent of history museums, 59 percent of science museums, and 61 percent of art and history museums combined. Salaries, fringe benefits, and payroll taxes were a majority of the operating expenditures of museums in this survey, ranging from 56 to 63 percent of operating expenditures by type of museum (table 7-8). Reliance on services of volunteers is thus clearly an important aspect of containing or reducing these expenditures. MOreover, volunteering is also an important form of participation in the arts.

In the 1963 AAM survey, the kind of work performed by volunteers was reported in detail by all museums and by type of museum (table 7-36). More than 50 percent of all museums and of all history, art, science, general, and children's museums had volunteer tour guides. More than one-third of all museums also used volunteers as receptionists and as typists or secretaries as well as in the more professional activities of preparing exhibits and fundraising. More than half of the art museums (53 percent) and children's museums (64 percent) had volunteer fundraisers. Nearly one-fourth of all museums (23 percent) used volunteers at the sales desk. About one-fourth of all museums also had volunteers serving as curators, research assistants, and catalogers.

Number of Employees and Women Employees

Table 7-38 presents Department of Labor data on the average annual number of employees and women employees and ranges of monthly employment for museums, botanical and zoological gardens in the years 1983 to 1986. The total number of employees increased from 37,800 to 46,200 during these four years, and the percentage of women employees increased from 51.3 percent to 54.8 percent of the total. During each of the four years, the lowest number of employees was in January or February and the number of employees peaked in July, indicating that between 5,500 and 8,100 employees were temporary or seasonal, presumably reflecting periods of peak attendance, particularly in outdoor facilities.

Surveys of Characteristics and Salaries of Museum Personnel

The American Association of Museums and several of its regional and affiliate organizations have surveyed member museums concerning salaries and other characteristics of staff members. Tables 7-39 through 7-46 present data from several of these surveys covering years between 1971 and 1987. Data from different surveys are not comparable, however, because of differences in the size and characteristics of sampled museums and differences in definitions of staff positions. In addition, salaries are given in some surveys as ranges, in others as averages or medians, and in others in quartile groupings. Most importantly, none of the salary data have been converted to constant dollars.

Table 7-39 presents data describing the museums responding to two salary surveys conducted in 1978 and 1981 by the New England regional association of the American Association of Museums. A total of 398 survey sheets on individual positions from 113 institutions were tabulated for the 1981 survey. Apparently, more history museums and fewer science/technology museums responded in the 1981 survey than in the 1978 survey. Distribution of operating budgets is similar in both surveys. Approximately 2 percent more females returned survey data sheets in 1981 than in 1978, but it is not clear whether this increase reflects an actual increase in the number of female employees or only in the number responding to the survey.

Table 7-40 presents data on salary ranges for five museum staff positions from three New England regional surveys and one national survey. This table is taken in its entirety from the 1981 NEMA survey report. No information on methodology, sample size, or response rates is given for the two surveys in 1971. As might be expected, the ranges of salaries are greater in the 1971 national survey than in the three regional surveys. The ranges of salaries were greatest for directors and directors of administration in all four surveys. However, the lowest salaries for these positions were lower than the lowest salaries of the curators, conservators, and exhibits preparators.

In 1978, the American Association of Museums conducted a nationwide survey of its members' hiring practices and salary and fringe benefits. Questionnaires were mailed to 836 member museums; 38 percent responded. Data were supplied on a total of 4,131 paid personnel, of whom 71 percent were full-time staff members; and on 2,868 volunteers, or 41 percent of total personnel (table 7-41). Women represented 42.2 percent and minorities 9.3 percent of total paid personnel. The largest numbers of paid personnel and volunteers were in the "other" category. Thirty-seven percent of the volunteers were educators or assistant educators. The largest numbers of full-time paid employees were curators, directors, exhibit technicians, educators, and assistant curators.

Salary levels for 19 paid positions as reported in the 1978 AAM survey are shown in table 7-42. The highest "low salaries" for conservators and development officers, are approximately twice as much as the "lowest salaries" for several other positions. Except for curators, the highest salaries shown are all for administrative positions, directors, business managers, comptrollers, and development officers. The three highest median salaries are also for administrators: directors, development officers, and collections managers.

In the 1979 NCES museum survey, salary range distributions were compiled for types of employees in various types of museums. Because these are ranges of $5,000 or more, and the 13 categories of staff position are more broadly defined, comparisons with other salary surveys cannot be easily made. Total museum staff are estimated at 38,972 (table 7-43). Science museums had the largest number of employees (13,765), followed by art museums (10,123), and history museums (9,548). Children's museums had the fewest employees (473). Of the total staff, 626 earned less than $5,000, and 1,013 earned $30,000 and over. The largest number received salaries of $10,000 to $14,999. The staff category with the greatest number of employees earning $30,000 and over was general administration (563 employees), particularly in art and science museums. Of the total 4,793 curatorial staff, 239 were in the highest income category; more than half of these were in science museums. However, curatorial staff along with security staff, and building and maintenance staff, were also the staff types with the largest numbers of employees earning less than $5,000.

More recently, the Association of Science-Technology Centers (ASTC) mailed a survey to 100 association members in February 1985. A total of 74 museums provided information on salaries of 790 individuals in 19 museum staff positions. These data are summarized in table 7-44. Women held 47 percent of all positions; however, the percentage varied from only 6 percent of the top level curators to 88 percent of registrars (table 7-44). The highest two salaries for women in any position were about $50,000 for director positions compared to $68,000 and $91,000 for men in the same positions. The lowest salary given for women was $9,650 (educator B), compared with $9,672 for men (exhibit planning technician).

Art Museum Directors

In 1981, a survey of arts administrators included chief operating officers of art museums as well as theatres, orchestras, and community arts agencies.[11] Responses were received from 67 percent of the 192 art museums included in the study. Salary ranges in the four fields are shown in chapter 2 in table 2-32. More than 75 percent of art museum directors received salaries above $35,001, compared to about 20 percent of theatre administrators, 33 percent of orchestra administrators, and only 8 percent of community arts agency administrators.

The survey also included questions on job satisfaction of the art administrators (table 2-33). About 80 percent of art museum administrators were satisfied with contacts with works of art, autonomy and authority, and relations with colleagues at other institutions. Although 79 percent were satisfied with their role in the community, this was the lowest percentage of administrators in the four fields. Of the four groups, art museum administrators were the least satisfied with their contacts with artists and in their contact with government agencies. As might be expected from the salary data, art museum administrators were the group most satisfied with salary levels. Art museum administrators were the only group in which more than half the respondents (64 percent) were satisfied with their contacts with private donors.

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[11] Paul DiMaggio, Managers of the Arts, National Endowment for the Arts, Research Division Report 20, Seven Locks Press, Washington, D.C., 1987.

In 1987, the Association of Art Museum Directors (AAMD) conducted a salary survey of 176 museums, including current and former members. Data in tables 7-45 and 7-46 are based on responses from 142 museums, unless otherwise stated.

Characteristics of these museums are represented in table 7-45. Private museums were 58 percent of the total; private/government and private/university museums were an additional 16 percent of the total. The Mid-Atlantic region had 24 percent and the Midwest included 21 percent of the total responding museums. More than one-fourth (28 percent) of the art museums were founded before 1900. On the other hand, 21 percent were founded after 1960. Art museums tended to be located in areas with high populations. Although 13 percent were in areas with populations of less than 100,000; 19 percent were in areas with populations between 2 and 3 million; and 27 percent were in areas with populations over 3 million. By combining categories, 32 percent of museums spent 40 percent or less of their budgets on payroll, about 31 percent spent 41 to 50 percent of their budgets on payroll, and 37 percent spent more than 51 percent of their budgets on payroll. Only 12 percent of the responding museums had fewer than 10 employees. The employee size category with the largest percent of museums responding was 21 to 50 employees (29 percent). Nearly one-fifth of these art museums (19 percent) had between 101 and 750 employees. The distribution of numbers of part-time employees was similar: the largest percentages of responding museums had 21 to 50 part-time employees. More than half the museums surveyed had budgets under $2.5 million. The fewest museums in a budget category (7.7 percent) had budgets of $5 million to $7.5 million. Budgets over $7.5 million were reported by 14.8 percent of the 142 museums surveyed.

Reported salaries of art museum directors ranged from $20,000 to $155,000, with a median of $65,000 (table 7-46). The lowest reported salary for any position was $5,200 for curatorial assistant; the lowest salaries for 12 positions were $10,000 or less. Highest salaries for four positions were $100,000 or more.

Section 7-4: Selected Topics

Tables in this section present selected information on museum libraries, traveling exhibits, and African American museums.

Museums with Libraries and Libraries as Museums

The distinction between libraries and museums is not always clear. Libraries are an integral part of many museums, and many libraries have substantial collections of objects other than printed matter and manuscripts. For instance, in the 1963 survey by the American Association of Museums, one type of museum is "libraries with special collections." This category included 99 institutions (3 percent of the total), twice the number of children's museums (table 7-2). The 1987 Official Museum Directory listings by major field of interest included 128 libraries, 1.4 percent of the total (table 7-20).

Data from the general studies between 1966 and 1979 seem to indicate that the percent of museums having libraries has increased. The 1966 Department of Education study reported that 39 percent of museums had libraries (table 7-5). The 1979 study, 13 years later, reported that 67 percent had libraries (table 7-16). In 1966, 55 percent of art museums had libraries (table 7-5), and in 1979, 66 percent (table 7-16).

A study of museum libraries, conducted in 1974, tabulated responses from 374 museums with libraries listed in The 1973 Official Museum Directory published by the American Association of Museums (table 7-47). Approximately half the responses were from history museums; approximately one-fourth of the responses were from the combined category of general and "other" museums; 15 percent were from art museums and 11 percent were from science museums.

Although 53 percent of history museums with libraries had librarians, only 35 percent of these librarians had a degree in library science. Among art museums, a much smaller proportion (24 percent) had librarians, but 72 percent of them had a degree in library science.

Average salaries of librarians were highest in art and science museums ($11,000) and lowest in "other" museums. Art museum libraries also had the highest average budget

($14,500) and the largest average size of collection (13,000 books) of the five categories. The lowest collection size was 2,500 in "other" museums, and the lowest average budget was $3,000 in general museums.

Traveling Exhibitions and Loan Exhibitions

The first nonprofit traveling exhibition service in the United States was founded in 1909 (see table 7-48). Three exhibitions were presented for nine engagements that year. The service, conducted by the American Federation of the Arts, grew rapidly to 21 exhibits with 114 engagements by 1913-1914. By 1920-1921, 50 exhibits were shown in 214 engagements. Although the number of exhibits increased by only 6 in 1930-1931, the number of engagements where they were shown had increased to 333. Even an institution as important as the Museum of Modern Art in New York opened with a loan exhibition, "Painting in Paris," in 1929.[12]

> Originally concerned primarily with art exhibitions and serving museums, traveling exhibitions now deal with art, history, science, and other subjects and are circulated to a wide range of institutions....The traveling exhibition agencies provide a dual service. In addition to being a source of temporary exhibitions for museums and other institutions, they serve as a vehicle for companies, government agencies, and other organizations interested in circulating exhibits. These exhibitions -- which range from priceless paintings and artifacts to participatory science exhibits -- are shown in museums ... and many other locations. They must be organized, financed, designed, fabricated, shipped, insured, installed, protected, maintained, promoted, and evaluated for effectiveness.[13]

Loan Exhibitions Organized and Used by Museums

Of 2,752 museums reporting in the 1963 survey conducted by the American Association of Museums, 1,544 had permanent exhibitions; 1,002 had temporary exhibitions; 426 had intermuseum loan exhibitions; and 333 had circulating exhibits organized at the museum (table 7-37). These temporary and loan exhibitions categories may overlap to some degree. In this survey, however, 12 percent of all museums organized circulating exhibits and 15 percent participated in intermuseum loan exhibitions. These percentages were considerably higher for some types of museums. Art museums were the most active both in traveling exhibitions and in organizing circulating exhibits. Of the 339 art museums, 142 (42 percent) organized circulating exhibitions and 195 (58 percent) participated in intermuseum loan exhibitions.

Museums USA in 1972 found higher percentages for all museums sending out traveling exhibits (34 percent) and loaning objects to storefront or community-based museums (42 percent) (see table 7-9). This survey found that 55 percent of art museums sent out traveling exhibits and 46 percent loaned objects to storefront or community-based museums.

In the 1979 museum survey, 36 percent of art museums loaned exhibitions, compared to 60 percent of science museums, 59 percent of specialized museums, and 56 percent of general museums (see table 7-16). Children's and junior museums had the highest percentage of museums loaning exhibitions (82 percent), and parks and visitor centers had the lowest percentage (28 percent). Forty-five percent of history museums loaned exhibitions.

Traveling Exhibitions in 1977

Table 7-49 presents selected data from a report on 14 nonprofit traveling exhibition services in 1977, at that time the total universe. It was noted, however, that several other services were in the formative stage, and over half of the 14 services had been founded in the decade before the study. The study and accompanying workshop was sponsored by a grant from the National Endowment for the Arts and conducted by the Association of Science-Technology Centers. The services represented a wide range of artistic, historical, and scientific exhibits. The average exhibit circulated for 2.2 years, with average length of showing per site being about one month.

The 14 services in 1976 served the following member and types of organizations: 13 art museums, 13 colleges and universities, 12 art centers, 10 galleries, 10 libraries, 9 historical museums, 7 other museums, 6 banks, 5 corporations, 5 schools, 4 science museums, 3 shopping centers, 1 amusement park, 1 civic center, 1 conference, 1 fair, and 1 national park. Of 102 clients, more than half

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[12] Frederick P. Keppel and R.L. Duffs, The Arts in American Life, McGraw-Hill Company, Inc., New York, NY, 1933, p. 120.

[13] Victor J. Danilov, Traveling Exhibitions, Association of Science-Technology Centers, under a grant from the National Endowment for the Arts, Washington, D.C., 1978, p. 5. Hereafter cited as Traveling Exhibitions.

(55) were museums. More than one-third (35) were art museums, art centers, or art galleries.[14]

National Endowment for the Arts program support for touring and presentation from 1981 to 1984 is presented in table 1-25. Support for museum programs of this type has varied from a high of $751,580 in 1983 to a low of $467,030 in 1982. Direct grants to museum touring and presenting programs have varied from $404,190 in 1982 to $688,860 in 1983.

Smithsonian Institution Traveling Exhibition Service (SITES)

One of the major traveling exhibit services is the Smithsonian Institution Traveling Exhibition Service (SITES). In 1986, SITES produced 26 exhibitions for touring and listed 113 exhibits in its catalog of exhibitions. During its fiscal year, October 1, 1985 through September 30, 1986, an estimated 5 million people saw SITES exhibits in 45 States and the District of Columbia during 357 bookings of the exhibits.[15]

Special Types of Museums

The types of museums discussed below are not identified as special categories in the general museum studies discussed in section 7-1.

Ethnic Museums, Libraries, and Archives

Among the types of special museums are ethnic museums, some of which are combined with libraries, archives, and ethnic association offices. The Program for the Study of Ethnic Publications at Kent State University, Kent, Ohio, conducted a survey of these institutions in 1977-1978. Questionnaires were mailed to 2,475 organizations and institutions believed to be or to include an ethnic museum; 828 responses were included in compiling the list published in Guide to Ethnic Museums, Libraries, and Archives in the U.S. A later update was planned. Categories with the most responses are listed in table 7-50. The largest number of responses by category was from 192 libraries; 206 other institutions included a library function. In addition to the 148 museums, 102 other institutions included a museum, and 84 included an art gallery.

Only the seven ethnic groups with the most responses are listed in table 7-50. Of the 70 ethnic groups listed in 63 categories, American Indians had the most institutions responding (137 responses). There were nearly equal numbers of institutions representing black Americans (66) and Jewish Americans (64).

African American Museums, 1987

In 1986-87, the African American Museum Association (AAMA) surveyed its 99 institutional members in 28 States as well as other black organizations believed to collect and exhibit objects identified with the black experience. Not all institutional members of the AAMA are museums, and a total of 52 museums in 23 States and Canada are represented in the data compiled in tables 7-51 through 7-56. The predominant museum type was history museums (42 percent), followed by ethnic cultural centers (19 percent), art museums (15 percent), and historic houses or sites (13 percent) (table 7-51). Nearly half were private institutions (44 percent); and 26 percent were evenly divided between State and university institutions. Most African American museums were located in the North or Southeast, with 43 of the 52 located in 16 States and 1 province. Of these, 18 were located in 7 States in the Southeast. This distribution reflects the distribution of membership in the African American Museum Association.

The 47 museums providing budget information were nearly equally divided in four size categories. Of the 11 museums with budgets over $250,000, six were below $425,000, three were between $700,000 and $900,000, and two had budgets over $1.2 million. Personnel costs represented 42.6 percent of the total operating budgets.

As a group, African American museums received about 50 percent of their income from government sources (Federal, State, local, and county), 20 percent from private donations, 17 percent from earned income (including endowments and trusts), and 11 percent from other sources (table 7-52). The high percentage of government support reflects the fact that almost one-third (29 percent) of the museums in the group are government sponsored and that the museums with larger operating budgets also had higher percentages of Federal and State support (table 7-53).

Table 7-54 presents information on visitors to African American museums. Of the 52 museums providing data for the AAMA survey, 50 have conducted studies of their visitors. Demographic information collected included race (75 percent of visitors were black, 21 percent were white, 2 percent were Hispanic, and 2 percent were "other"); sex (57 percent were female); and age (30 percent were age 18 or below, 21 percent were 19 to 29 years old, 18 percent were 30 to 44 years of age, 17 percent were 45 to 59 years of age, and 11 percent were over 60).

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[14] Traveling Exhibitions, p. 12.

[15] Smithsonian Year 1986: Annual Report of the Smithsonian Institution for the Year Ending 1986, Smithsonian Institution Press, Washington, D.C., p. 135.

Only 45 of the 52 museums responding collected data on attendance (table 7-54). Most of the attendance figures were for calendar year 1985. The mean number of visits per year was 23,765 in a single year. The highest attendance for any museum was 200,000, and the lowest was 400 (notes, table 7-54). As with other visitor surveys cited in section 7-2, most visitors to African American Museums (74 percent) are from the immediate neighborhood or local community. Fewer visitors than in most museum surveys are from distant locations (15 percent). This category may include the categories "elsewhere in State," "other States," and "Foreign countries" used in other surveys.

The mean population served by African American Museums is 878,878, with a maximum population size of 5 million and a minimum of 5,000 (notes, table 7-54). Areas with population of 100,000 to 500,000 have the highest percentage of African American museums (24 percent).

African American museums are actively engaged in creating inventories and catalogs of their collections, as 88 percent have carried out inventory activities and 84 percent have done cataloguing within the past two years (table 7-55). However, only 19 percent have computerized their collection records. Almost half have a nearly complete inventory of objects in their collections, and 29 percent have catalogued objects in their collections. An additional 13.5 percent have inventoried over half the objects in their collections, and 11.5 percent have catalogued over half the objects in their collections. The majority of museums have not, however, established policies regarding collections, loans, or disposal of objects in their collections.

Table 7-1.
Affiliate organizations of the American Association of Museums: 1987

Professional organizations recognized by the AAM Council

- African-American Museum Association
- American Association for Museum Volunteers
- American Assocation for State and Local History
- American Association of Botanical Gardens and Arboreta
- American Association of Youth Museums
- American Federation of Arts
- American Institute for Conservation
- Association for Living Historical Farms and Agricultural Museums
- Association of Art Museum Directors
- Assocation of College and University Museums and Galleries
- Association of Railway Museums, Inc.
- Association of Science Museum Directors
- Association of Science-Technology Centers
- Association of Systematics Collections
- Council of American Maritime Museums
- Museum Computer Network
- Museum Store Association, Inc.
- Museum Trustees Committee for Research and Development

Regional associations

- New England Museum Association
- Mid-Atlantic Association of Museums
- Southeastern Museums Conference
- Midwest Museums Conference
- Mountain Plains Museums Association
- Western Museums Conference

Regional arts associations

- New England Foundation for the Arts, Inc.
- Mid-Atlantic Arts Foundation
- Southern Arts Federation
- Midwest Arts
- Mid-America Arts Alliance
- Western States Foundation

State museum associations (45)

State arts agencies (56)

Other resource organizations

- Advisory Council on Historic Preservation
- American Arts Alliance
- American Association for the Advancement of Science
- American Association of Zoological Parks and Aquariums
- American Council for the Arts

Other resource organizations (continued)

- American Craft Council
- American Historical Association
- American Institute of Architects
- American Studies Association
- Archives of American Art
- Art Dealers Association of America, Inc.
- Association of College and University Museums and Galleries
- Association of Volunteer Committees of Museums of Canada and the U.S.
- Business Committee for the Arts
- College Art Association
- Costume Society of America
- Council for Museum Anthropology
- Early American Industries Association
- Energy Information Clearinghouse
- Independent Curators, Incorporated
- Independent Sector
- InterCultura
- International Exhibitions Foundation
- International Planetarium Society
- J. Paul Getty Trust
- Museum Education Roundtable
- Museum Reference Center
- National Academy of Design
- National Academy of Sciences
- National Assembly of Local Arts Agencies
- National Assembly of State Arts Agencies
- National Institute for the Conservation of Cultural Property
- National Humanities Alliance
- National Recreation and Park Association
- National Register of Historic Places
- National Trust for Historic Preservation
- Natural Science for Youth Foundation
- North American Indian Museum Association
- Opportunity Resources for the Arts, Inc.
- Smithsonian Institution Traveling Exhibition Services (SITES)
- Society of American Archeology
- Society of American Archivists
- Society of Architectural Historians
- Society of Systematic Zoology
- U.S. National Park Service, Division of Conservation

International organizations and museum associations

- International and regional organizations (14)

- National organizations in foreign countries (28)

Source: American Association of Museums, The Official Museum Directory 1988, National Register Publishing Company, Wilmette, IL, 1987, pp. A-11 to A-30.

Table 7-2.
Selected characteristics of museums: 1963

	Number	Percent
Museum type		
Historic buildings and restorations	1,019	30
History	825	24
Related organizations	390	11
Art	364	11
Science	300	9
Live	225	6
Anthropology and archaeology	109	3
Libraries with special collections	99	3
General	63	2
Children's	49	1
Total responding to survey	3,443	100
Governing authority		
Private		
Corporation, association, or society	1,466	48
Individually owned	172	6
Corporation, association, or society chartered by a government agency	140	5
Non-denominational school, college, university, or group	95	3
Denominational school, college, university, or group	81	3
Public		
State government	357	12
Municipal government	297	10
Federal government	217	7
School, college, or university	150	5
County government	100	3
Total	3,075	100
Attendance		
Less than 5,000	655	34
5,000 to 34,999	635	33
35,000 and over	638	33
Total	1,928	100
Type of programs	Number of museums reporting having program*	
Children's programs	555	20
Programs for volunteers	427	16
Programs for adults	384	14
Programs for staff members	282	10
Programs for undergraduate college students	221	8
Programs for graduate students	148	5
Decade of establishment		
Museums established since		
1920	2,169	68
1930	1,848	58
1940	1,407	44
1950	1,061	33
1960 up to 1963	332	10

*A museum may have more than one type of program. Percentage represents percent of total for whom question was applicable.

Source: American Association of Museums, A Statistical Survey of Museums in the United States and Canada, Washington, D.C., 1965, tables B, G, I, J, and M.

Methodological note: The study was a joint undertaking of the American Association of Museums (AAM), the Smithsonian Institution, and the U.S. Office of Education. The survey form was mailed to about 6,000 museums from the AAM Directory. The term "museum" was defined to include such organizations and institutions as art, history and science museums, historical societies and historic buildings, zoos, aquariums, botanical gardens, planetariums, and children's museums. Those without a collection were categorized as "Related Organizations." Due to the inclusiveness of the survey, not all questions were applicable to all responding institutions and response per item varies. A total of 3,443 institutions returned the survey form.

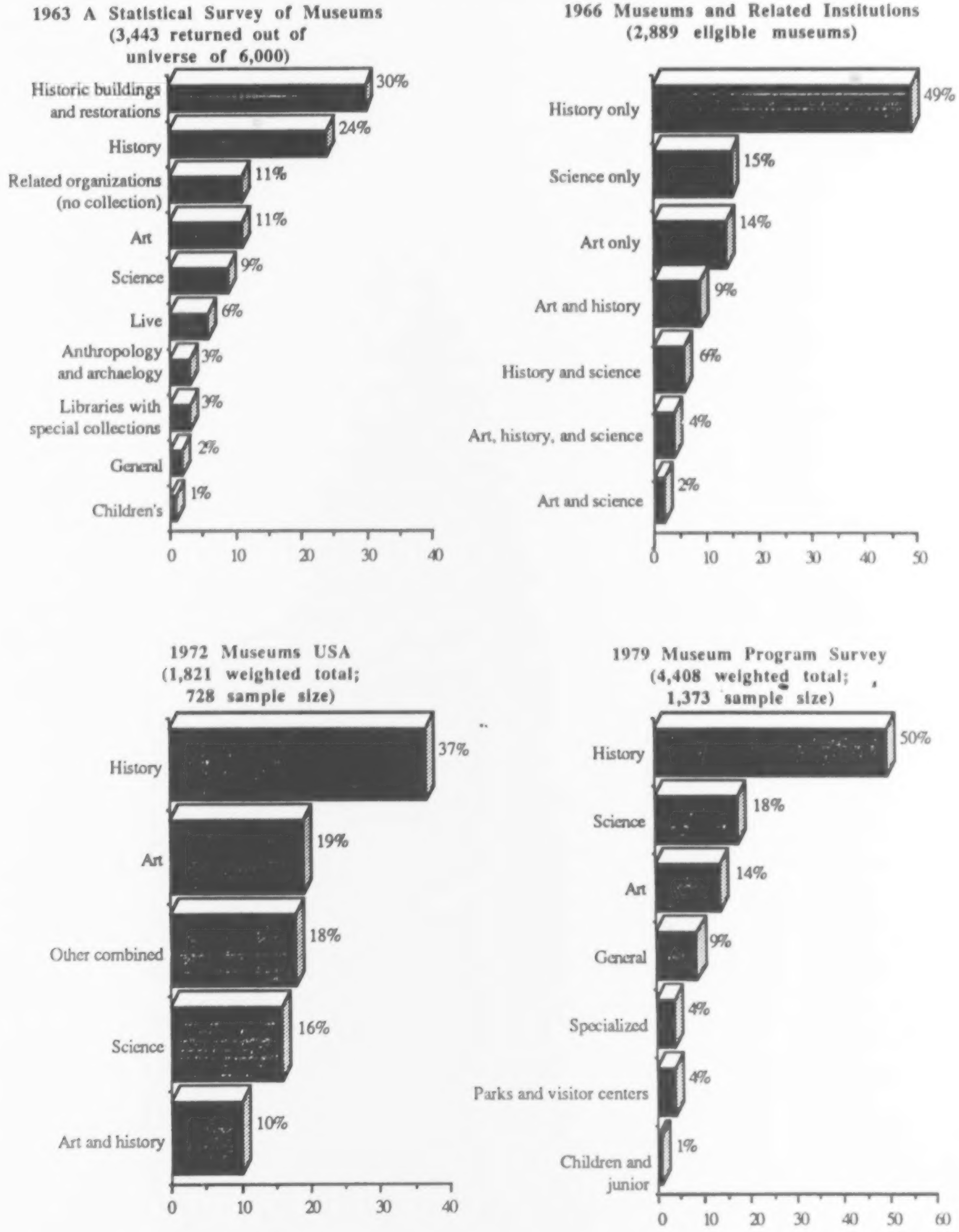
Table 7-3.
Decade of establishment by type of museum: 1860-1963

		Type of museum									
Decade of establishment	Number of museums reporting	Historic buildings and restorations	History	Art	Science	Live	Anthropology and archaeology	Libraries with special collections	General	Children's	Related organizations
Grand Total	3,190	908	817	350	282	203	95	86	60	46	343
Before 1860	327	195	46	9	27	6	3	14	6	0	21
1860 - 1869	48	15	11	4	7	1	1	3	1	0	5
1870 - 1879	76	8	16	15	12	9	0	6	4	0	6
1880 - 1889	70	11	21	11	6	2	2	6	3	0	8
1890 - 1899	161	51	32	22	11	17	3	11	2	1	11
1900 - 1909	163	42	40	15	18	12	6	7	6	0	17
1910 - 1919	176	42	31	32	14	10	8	5	2	3	29
1920 - 1929	321	69	84	47	26	32	19	5	9	4	26
1930 - 1939	441	114	97	52	48	49	17	8	9	4	43
1940 - 1949	346	98	104	36	28	12	9	5	3	9	42
1950 - 1959	729	180	229	73	53	41	13	12	13	22	93
1960 - (1963)	332	83	106	34	32	12	14	4	2	3	42

Note: See table 7-2 for methodological note.

Source: American Association of Museums, A Statistical Survey of Museums in the United States and Canada, Washington, D.C., 1965, table 2, p. 14.

Chart 7-1.
Classification of museums by type, selected recent studies: 1963-1979



Source: See tables 7-2, 7-5, 7-6 and 7-11 for full citations.

Table 7-4.
Percentage of income by source of income: 1963

Source of income	Number of museums reporting	Proportion of income									
		0-10	11-20	21-30	31-40	41-50	51-60	61-70	71-80	81-90	91-100
		(number of museums)									
Grand total	2,021*										
Admission	495	130	71	46	33	36	27	18	20	29	85
Endowment	487	111	66	42	45	31	32	18	23	28	91
Tuition fees	152	83	26	15	8	5	4	1	6	0	4
Admission to special events	261	107	45	29	8	12	14	0	4	2	40
Membership	770	251	151	102	57	48	19	29	34	19	60
Publications (except sales desk sales)	129	109	6	3	3	5	0	1	1	0	1
Sales desk	533	341	80	30	29	17	4	9	3	1	19
Municipality	242	41	28	19	30	31	17	27	19	17	13
State or province	382	24	8	7	12	19	6	9	16	16	265
County	245	34	25	13	15	30	12	9	11	19	77
Federal government	204	18	6	5	2	5	0	3	1	4	160
Contributions											
Individuals	646	303	94	60	46	43	21	9	12	16	42
Corporations	189	91	18	18	10	10	5	2	5	6	24
Foundations	212	85	35	20	13	8	7	5	6	5	28

Note: See table 7-2 for methodological note.

*Indicates total who reported on any source of income.

Source: American Association of Museums, A Statistical Survey of Museums in the United States and Canada, Washington, D.C., 1965, table 6, p. 24.

Table 7-5.
Selected data on museums by type of museum: 1966

	Total	Art	History	Science	Art and history	Art and science	History and science	Art, history, and science
Total number of museums included in the study (a)	2,889	420	1,424	438	269	44	176	118
Percent of total museums	100	15	49	15	9	2	6	4
Governing authority								
Government agencies	36	13	39	51	19	43	49	33
Municipal	10	8	7	22	8	27	12	14
County	4	1	5	4	1	5	5	6
State	12	2	16	8	9	7	10	11
Federal	10	2	11	17	2	5	23	3
Educational institutions	11	31	3	17	8	7	11	16
Public school district	1	1	(b)	1	(b)	(b)	(b)	6
College or university	11	31	3	16	8	7	11	10
Nonprofit	49	54	53	28	65	46	35	48
Church group or affiliates	1	1	2	(b)	3	2	(b)	(b)
Company business, individual	3	2	3	4	4	2	4	2
Total	100	100	100	100	100	100	100	100
Total museums reporting expenditures	2,226	360	1,046	351	206	38	133	92
Total expenditures including in-kind contributions (in millions of dollars)	513	76	46	259	28	10	83	11
Average expenditures (in thousands of dollars)	230	211	44	248	136	263	624	120
Median operating expenditures including in-kind contributions (dollars)	7,000	27,100	3,000	32,000	8,000	80,000	12,500	16,000
Number of full-time staff	26,911	6,474	6,254	8,067	1,940	1,096	1,738	1,342
Total number of staff	46,218	12,497	12,261	11,308	3,160	14,95	3,481	2,016
Percent having library	39	55	32	38	44	46	37	47
Attendance								
Total annual visits (millions)	560	212	79	210	13	10	26	11
Median number per museum	12,000	23,000	6,000	65,066	6,700	114,950	25,000	21,000

Note: Percents may not total 100 because of rounding.

(a) The definition of museums used for this study excluded certain museums. See methodological note below.

(b) Less than .5 percent.

Source: Lola Eriksen Rogers and Richard Grove, Museums and Related Institutions: A Basic Program Survey, prepared for the U.S. Department of Health, Education, and Welfare, Office of Education, Government Printing Office, Washington, D.C., 1969, tables 2, 18, 23, 30, and 44.

Methodological note: The U.S. Office of Education worked cooperatively with the Smithsonian Institution and the American Association of Museums in planning and conducting this study. The questionnaire was reviewed by over 150 museum staff members prior to a field test conducted with about 150 institutions. The actual survey was mailed to 4,950 institutions compiled from listings in the Museum Directory of the United States and Canada and other museum listings. The survey analysis defined museums so as to exclude a number of listings. The criteria for inclusion in the primary analysis were as follows:

1. Was open to the general public at stated hours, and at least four months per year or eight hours per week.
2. Exhibited objects in at least **one** of the following categories, with the material generally being owned by the exhibiting organization or agency:
    a. Organized, labeled collections of objects, specimens such as historic artifacts, works of art, and science materials, including living plants and animals, but excluding library and archival materials, except for displays of exceptional historic interest, and exclusively research operations unless some educational/cultural activities (e.g., tours) were provided.
    b. Original or authentically reproduced period furnishings in original or authentically reproduced structures, but excluding those buildings still functioning expressly for original purpose (e.g, functioning court house).
    c. Dioramas, habitat groups, and/or teaching exhibits.
3. Had at least **one** of the following quality indicators:
    a. Catalogued collections
    b. Paid staff (if the museum exhibited mainly living plants and animals, at least one professional staff member in the pertinent field was required)
    c. Professionally designed exhibits, or period furniture and furnishings, or authentic reproductions.
4. Was nonprofit unless the enterprise had a substantial scholarly base (professional staff and/or formal academic research).

Based on these criteria, 2,889 in-scope questionnaires were analyzed and presented in the report. The largest number of museums excluded were those with unspecified hours of operation, those that were commercially owned without a scholarly base, those that were inactive, and those with no museum or exhibit facilities (i.e., sponsoring agencies).

Table 7-6.
Number, governing authority, region, and budget size of nonprofit museums by type of museum: 1972

	Total	Art	History	Science	Art and History	Other combined
Number of museums (a)	1,821	340	683	284	186	328
Percent of museums	100	19	37	16	10	18
Governing authority			(percentage distribution)			
Government						
Federal	6	1	11	5	2	5
State	12	3	20	5	5	14
Municipal or county	16	6	13	29	16	22
Educational institution						
Public	5	7	2	12	5	7
Private	5	14	(b)	4	(b)	4
Private nonprofit	56	69	54	45	72	48
Total	100	100	100	100	100	100
Region						
New England	13	12	14	10	16	14
Northeast	17	20	19	13	29	9
Southeast	18	20	19	18	12	18
Midwest	25	23	22	30	20	27
Mountain Plains	12	10	9	11	14	18
West	15	15	17	18	9	14
Total	100	100	100	100	100	100
Budget size						
Under $50,000	44	33	62	18	55	43
$50,000-99,999	19	22	17	20	15	20
$100,000-249,999	17	18	13	26	17	17
$250,000-499,999	10	11	6	16	6	13
$500,000-999,999	5	8	1	10	5	2
$1,000,000-Over	5	8	1	10	2	5
Total	100	100	100	100	100	100

Note: Percentages may not total 100 because of rounding.

(a) Represents weighted total meeting criteria for inclusion. See methodological note for description of inclusion criteria.

(b) Less than .5 percent.

Source: National Endowment for the Arts, Museums USA (research conducted by the National Research Center of the Arts, Inc., an affiliate of Louis Harris and Associates, Inc., under contract to NEA), Government Printing Office, Washington, D.C., 1974, pp. 8, 9, 10, 12, 13, 14, and 15.

Methodological note: This study was conducted by the National Research Center of the Arts under contract to the National Endowment for the Arts. An advisory panel of museum experts representing all types of museums participated in the design and analysis of the data. Six criteria were developed to determine if an institution qualified for inclusion in the survey. They were as follows:

- The institution has permanent facilities open to the public on a regularly scheduled basis.
- The facilities are open three months or more per year and a minimum of 25 hours per week during at least three months of the year.
- The operating budget for FY 1971-72 (excluding expenditures for acquisitions of land, buildings, major equipment, and for collections) averages a minimum of $1,000 each month the museum is open.
- At least part of the collection exhibited is owned by the institution.
- The institution has at least one full-time paid employee with academic training or special knowledge relating to the major subjects represented in the collection.
- The institution is a nonprofit tax-exempt organization.

These criteria resulted in 1,821 institutions being defined as the universe for the study. The 1966 Office of Education museum program survey listing of museums was updated by the American Association of Museums and other museum listings. A sample of 728 museums was chosen from a universe stratified by budget size, and all 164 museums with budgets over $500,000 were included. The disproportionate probability of selection given to larger museums was statistically corrected in the final tabulations by weighting procedures. Interviews were conducted in person with museum directors. Some portions of the questionnaire were left for completion by museum staff.

Table 7-7.
Decade in which museums were founded: data from 1972 and 1978

	Museums USA study (1972)	Museum Program Survey universe study (1978)
Decade of founding	Number of museums	Number of museums
1975-1978	NA	314
1970-1974	18 (b)	447
1960's	291	1,194
1950's	291	584
1940's	182	1,203 (c)
1930's	328	
1920's	182	
1910's	91	
1900's	55	
Before 1900	364	401
Not reported	19	582
Total	1,821	4,724

Note: The two studies differed significantly in inclusion criteria. See tables 7-6 and 7-11 for a description of the inclusion criteria for each study.

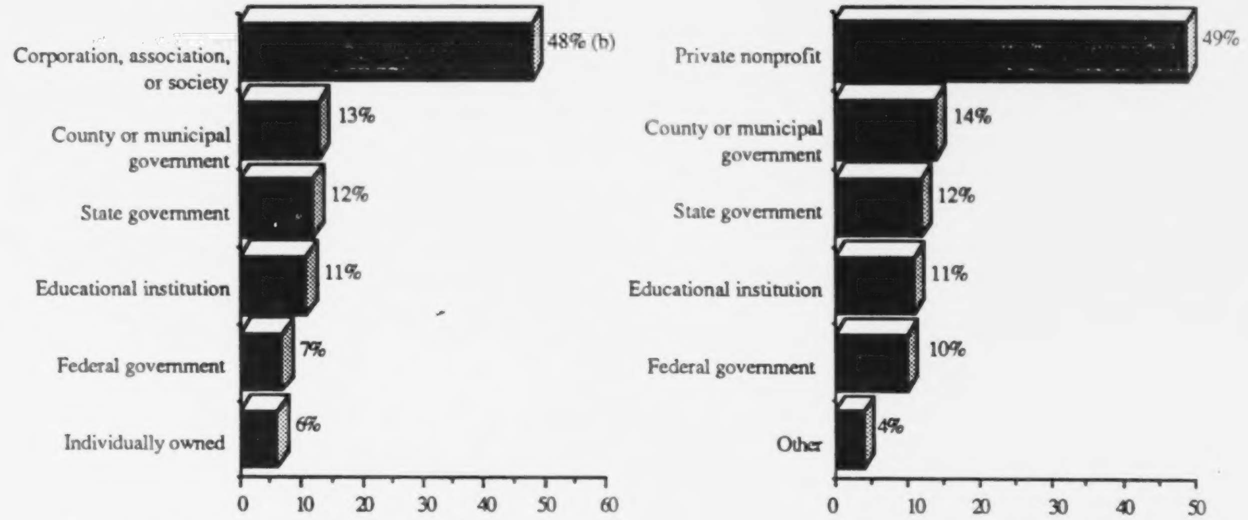
(a) The Museum Program Survey, 1979 did not include data on founding dates; however, the Universe Survey done in preparation for the Program survey included this information.

(b) Represents only those museums founded in 1970 and 1971 and meeting the survey criteria.

(c) Includes museums established between 1900 and 1950.

Source: Table taken from Samuel Schwarz and Mary G. Peters, Growth of Arts and Cultural Organizations in the Decade of the 1970's, Informatics General Corporation, Rockville, MD, December 1983.

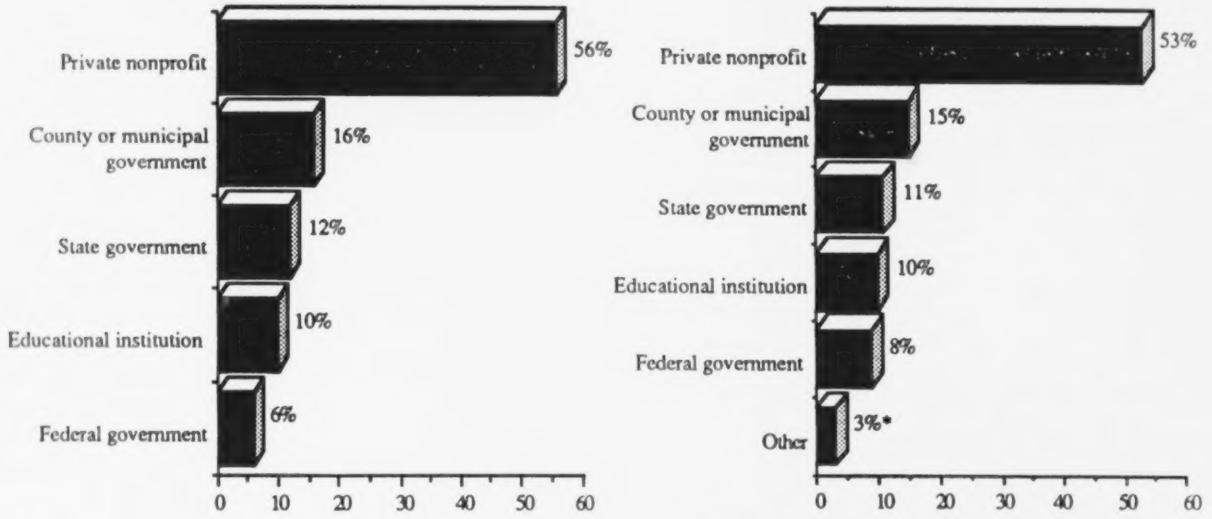
Chart 7-2.
Classification of museums by governing authority, selected recent studies: 1963-1979



1963 A Statistical Survey of the Museums
(3,443 returned out of
mailing to universe of 6,000 (a))

1966 Museums and Related Institutions
(2,889 eligible museums)

(a) Includes U.S. museums only
(b) Includes 5 percent chartered by government agency.



1972 Museums U.S.A.
(1,821 weighted total; 728 sample size)

1979 Museum Program Survey
(4,408 weighted total; 1,373 sample size)

* Includes church, private, individual, and other.

Source: See tables 7-2, 7-5, 7-6 and 7-12 for full citations.

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Table 7-8.
Operating income and expenditures by museum type: 1972

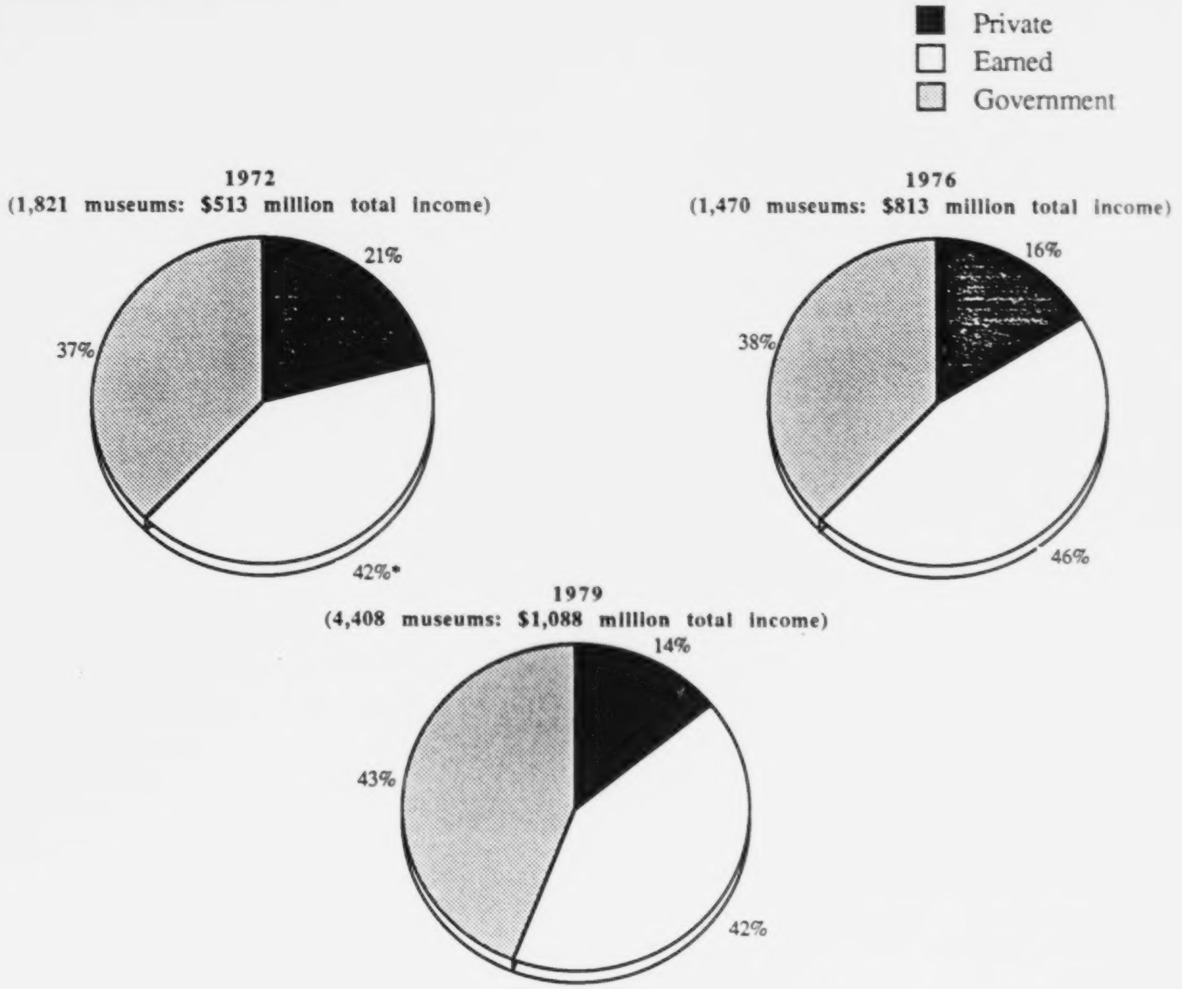
	Total	Art	History	Science	Art and History	Other combined
Total operating income (in millions of dollars)	513	158	69	153	53	80
Total operating expenditures (in millions of dollars)	479	142	63	146	52	75
			(percentage distribution)			
Source of income						
Private support	21	32	14	18	18	14
Operating revenues	29	24	30	30	61	18
Nonoperating revenues	13	23	8	8	10	9
Government support						
Municipal-county	18	13	10	24	3	30
State	7	2	24	3	4	12
Federal	12	6	14	17	4	17
Total	100	100	100	100	100	100
Distribution of operating budget*						
Percent going to salaries, fringe benefits, and payroll taxes	59	56	62	59	57	62
Percent going to other expenditures	41	44	38	41	43	38

Note: See table 7-6 for methodological note.

*The survey attempted to elicit more detail on operating expenditures. However because of lack of uniform accounting procedures, the only reliable breakdowns were the two broad categories of "salaries" and "other expenditures."

Source: National Endowment for the Arts, Museums USA (research conducted by the National Research Center of the Arts, Inc., an affiliate of Louis Harris and Associates, Inc., under contract to NEA), Government Printing Office, Washington, D.C., 1974, figures 70, 73, and 81.

Chart 7-3.
Sources of income for nonprofit museums in recent studies: 1972, 1976, and 1979



1972
(1,821 museums: $513 million total income)

1976
(1,470 museums: $813 million total income)

1979
(4,408 museums: $1,088 million total income)

Note: Definitions of museums used for the surveys have varied; see tables cited for description of criteria for inclusion in each study.

*Includes 29 percent from operating revenues and 13 percent from non-operating revenues.

Source: (1972) Museums USA; see table 7-8 for full citation. (1976) The Status of Nonprofit Arts and Museum Institutions in the United States; see table 7-10 for full citation. (1979) Museum Program Survey; see table 7-13 for full citation.

Table 7-9.
Selected characteristics of nonprofit museums by type of museum: 1972

Characteristic	Total	Art	History	Science	Art and History	Other combined
Annual attendance (in millions)	308	43	75	117	18	56
			(percent having characteristic)			
Percent having admission fee	37	15	51	39	55	18
Percent making special effort to attract certain groups						
Senior citizens	31	36	28	27	27	40
Blacks	29	49	21	23	25	33
Spanish Americans	16	19	9	15	20	25
Other minority	18	24	12	12	13	33
Economically disadvantaged	27	33	24	30	19	30
Percent having special exhibits	68	98	51	62	58	81
Percent sending out traveling exhibits	34	55	19	36	29	42
Percent loaning objects to storefront or community based museums	42	46	38	36	40	51
Percent using volunteers	60	74	53	59	61	59
Characteristic of directors						
Percent male	72	78	65	91	57	75
Percent female	28	22	35	9	43	25
Percent white	99	97	99	99	98	99
Percent black	1	2	1	*	*	*
Percent other	*	1	*	1	2	1
Percent with endowments	27	41	20	28	36	20
Percent with cutbacks since 1966	36	42	34	33	29	41
Staffing						
Total full-time staff	30,400	7,900	5,400	9,000	2,700	5,400
Total part-time staff	18,700	3,800	4,400	4,900	1,500	4,100
Total volunteer staff	64,200	23,900	17,700	9,700	3,600	9,300
Average annual full-time salary, professional	$11,500	$11,900	$9,700	$12,700	$10,100	$11,700
Average annual full-time salary, non-professional	$6,800	$7,200	$5,500	$7,200	$5,900	$7,200

Note: Data have been rounded and may not sum to total. Percents have been rounded. See table 7-6 for methodological note.

*Less than .5 percent.

Source: National Endowment for the Arts, Museums USA (research conducted by the National Research Center for the Arts, Inc., an affiliate of Louis Harris and Associates, Inc., under contract to NEA), Government Printing Office, Washington, D.C., 1974, figures 31, 33, 36-38, 47-49, 55, 58, 89, and 91.

Table 7-10.
Selected characteristics of nonprofit museums by type of museum: 1976

	Total	Art	History	Science	Other (c)
Number of museums meeting study criteria	1,470	331	780	206	153
Percent of total	100	23	53	8	10
Total operating expenditures (in millions of dollars)	756	215	276	223	42
Average expenditures (in thousands of dollars) (a)	514	650	354	1,083	275
Percent of operating budget going to personnel	53	49	48	61	NA
Percent of budget going to direct operating	47	51	52	39	NA
Total income (in millions of dollars)	830	245	296	243	45
Percent earned	46	48	50	39	50
Percent private	16	23	10	17	13
Percent government support	38	29	39	45	37
Percent having support from					
Individuals	NA	87	81	81 (b)	87
Corporations	NA	60	56	68 (b)	73
Government	NA	79	86	91 (b)	88
United Arts Funds	NA	22	19	24 (b)	10

Note: Data have been rounded and may not sum to total.

NA - Data not obtained.

(a) Calculated by project staff based on rounded data and on total number of museums in category.

(b) Figures for these items represent natural history, science, and planetaria and exclude zoos and botanical gardens which are included in this category for other items in table.

(c) Various combinations of art, history, science.

Source: National Research Center of the Arts, Louis Harris and Associates, Inc., The Status of Nonprofit Arts and Museum Institutions in the United States in 1976, prepared for the National Endowment for the Arts, Washington, D.C., 1979, pp. 4, 22, 56, 58, 67, and 85.

Methodological note: These data on museums were part of a larger study to collect information on the status of nonprofit theatres, opera, symphony, and dance organizations, presenter organizations, arts centers, visual arts organizations, and arts councils. The screening criteria used for museums were similar to that used in the 1972 study, Museums USA (see table 7-6 for methodological note), except that the museums, if affiliates, had to have a separate and identifiable budget and operation, and the size of the budget had to be larger. The imposition of these criteria resulted in over 351 organizations in the Museums USA universe being out of scope. For this reason, the weighted total for the 1976 study was 1,470 rather than 1,821. From the institutions considered eligible (5,340 for all types of institutions, including museums) a sample of about 1,185 (for all arts areas) was drawn and both field work and self-administered questionnaires completed. All museums with budgets over $1 million were included with certainty in the sample.

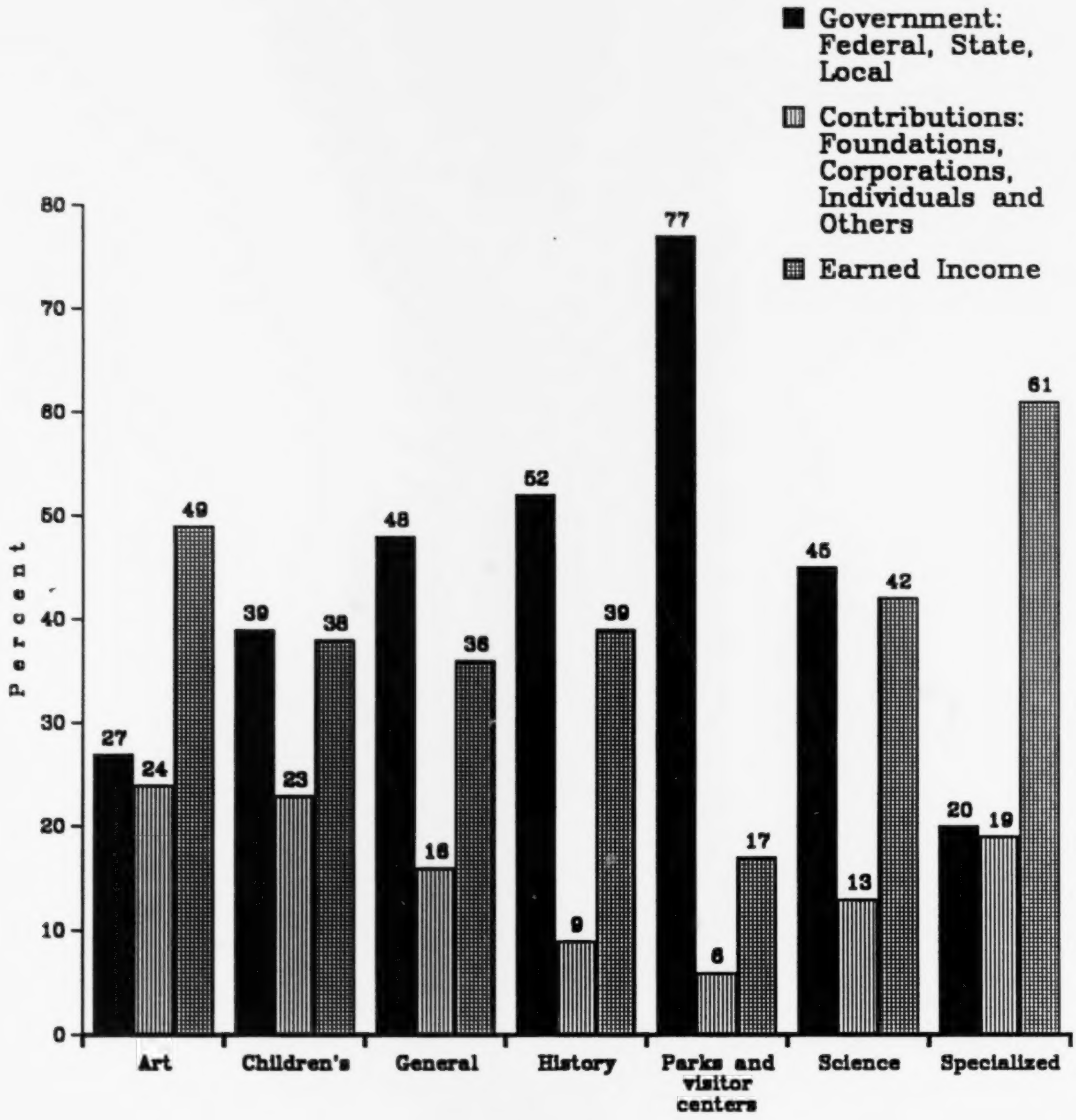
Table 7-11.
Total number and operating income of nonprofit museums by type of museum: 1979

	Total	History	Science	Art	General	Specialized	Parks and visitor centers	Children's
Total number of museums	4,408	2,204	800	609	382	197	165	51
Percent of total museums	100	50	18	14	9	4	4	1
					(percentage distribution)			
Total operating income								
$0 - 50,000	53	65	37	30	56	62	39	44
$50,001 - 100,000	15	14	15	18	12	12	26	21
$100,001 - 400,000	21	16	26	32	19	14	26	23
$400,001 +	11	5	22	20	13	12	9	12
Total	100	100	100	100	100	100	100	100

Source: Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for National Center for Education Statistics, Washington, D.C., March 1981, table 1.

Methodological note: This survey was requested by the National Museum Services Board and the Institute of Museum Services. It was sponsored by the National Center for Education Statistics (NCES) and conducted by Macro Systems, Inc. The study was preceded by a universe frame building survey conducted in 1978 which constructed a data base with key data items. A sample of 1,373 nonprofit museums was drawn from the universe of 4,580 nonprofit museums. For the purposes of this survey, a museum was defined as an "institution organized on a permanent basis for primarily educational or aesthetic purposes and which utilizes a staff; owns or uses tangible objects, animate or inanimate; cares for these objects; and exhibits them to the public on a regular basis." The survey form was completed by museum directors. A response rate of 94 percent was achieved. Of the sample, 30 museums (representing 172 in the universe) were found to be out of scope either because they were not yet open to the public or did not meet the definition. The final universe was thus estimated to be 4,408 museums. The sample data were weighted to represent these museums.

Chart 7-4.
Sources of operating income by type of museum: 1979



Note: Total operating income was $1,088 million for all museums.
Source: Museum Program Survey; See table 7-13 for full citation.

Table 7-12.
Control and region of nonprofit museums by type of museum: 1979

	Total	History	Science	Art	General	Specialized	Parks and visitor centers	Children's and junior
Total museums	4,408	2,204	800	609	382	197	165	51
					(percentage distribution)			
Governing authority								
Private nonprofit	53	61	34	60	51	71	9	64
Government agencies								
Municipal	10	7	19	6	12	11	4	10
County	5	3	8	3	11	5	4	(b)
State	11	16	6	2	9	4	21	(b)
Federal	8	8	7	2	2	2	59	(b)
Educational								
Private college	3	(a)	5	13	6	2	(b)	(b)
Public school district	1	(a)	2	(a)	1	(b)	(b)	23
Public college	6	2	16	13	7	4	1	(b)
Church	1	1	(b)	(b)	1	(b)	(b)	(b)
Industrial corporation	(a)	(a)	(b)	(b)	(b)	(b)	(b)	(b)
Private individual	1	2	(b)	(b)	(b)	(b)	(b)	(b)
Other	1	(a)	2	1	1	1	3	4
Total	100	100	100	100	100	100	100	100
Region (c)								
North Atlantic	31	37	21	35	20	33	9	43
Great Lakes and Plains	26	26	27	23	29	34	15	19
Southeast	18	16	20	18	18	17	34	13
West and Southwest	26	22	32	24	33	17	42	26
Total	100	100	100	100	100	100	100	100

Note: Percents may not total 100 because of rounding. See table 7-11 for methodological note.

(a) Less than .5 percent.

(b) None

(c) Regional classification is that used by the Bureau of Economic Analysis and not the Bureau of Census. See Appendix 2 for a list of States included.

Source: Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for National Center for Education Statistics, Washington, D.C., March 1981, tables 2 and D-1.

Table 7-13.
Sources of income of nonprofit museums by type of museum: 1979

Income source	Total	History	Science	Art	General	Specialized	Parks and visitor centers	Children's
					(in millions of dollars)			
Operating income	1,088	261	380	294	88	27	30	8
Earned income	460	101	160	143	31	16	5	3
Federal government	148	48	52	25	8	1	13	1
State government	126	67	25	14	14	1	4	(a)
Local government	188	18	96	42	21	3	6	2
Individual contributions	47	9	14	19	3	2	(a)	1
Foundations	46	6	18	16	3	1	1	1
Corporations	26	3	6	14	2	1	(a)	(a)
Other	48	7	10	23	5	2	1	(a)
					(percentage distribution)			
Operating income								
Earned income	42	39	42	48	36	61	17	38
Federal government	14	19	14	8	10	4	43	11
State government	12	26	7	5	16	6	14	5
Local government	17	7	25	14	24	11	21	24
Individual contributions	4	3	4	6	4	7	1	8
Foundations	4	2	5	5	4	3	3	7
Corporations	2	1	2	5	2	3	(b)	5
Other	4	3	3	8	6	6	3	3

Note: See table 7-11 for methodological note.

(a) Less than $500,000.

(b) Less than .5 percent.

Source: Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for National Center for Education Statistics, Washington, D.C., March 1981, table 23.

Table 7-14.
Source of earned income by type of museum: 1979

Income source	Total	History	Science	Art	General	Specialized	Parks and visitor centers	Children's and juniors
Total earned income (millions of dollars)	460	101	160	143	31	16	5	3
				(percentage distribution)				
Admission fees	29	39	39	11	28	42	40	17
Tuition fees	4	1	2	9	3	1	1	13
Membership dues	11	7	10	15	8	13	8	10
Investment income	9	12	6	12	4	3	2	1
Endowment income	22	13	18	34	37	7	2	39
Food service	3	2	5	1	4	4	5	*
Museum shop	8	11	6	7	7	14	4	6
Auxiliary services	4	2	4	3	3	9	34	2
Other income	10	13	10	8	7	8	5	12
Total	100	100	100	100	100	100	100	100

Note: Totals may not add to 100 percent because of rounding. See table 7-11 for methodological note.

*Less than .5 percent.

Source: Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for National Center for Education Statistics, Washington, D.C., March 1981, table 24.

Table 7-15.
Distribution of operating expenditures for nonprofit museums by type of museum: 1979

	Total (a)	History	Science	Art	General	Specialized	Parks and visitor centers	Children's and junior
Total expenditures (millions of dollars)	1,005	226	368	264	84	27	28	8
Estimate of average expenditures (thousands of dollars) (b)	228	103	460	435	220	137	170	157
Area of expenditure					(percent of total expenditures)			
Curatorial	13	10	14	14	18	9	6	7
Exhibits	13	11	16	13	11	13	5	9
Conservation	5	4	8	3	4	3	4	1
Education	11	10	11	10	10	15	14	30
Development	2	2	2	2	1	2	1	3
Membership	2	2	2	3	2	2	(c)	3
Public information	4	5	4	3	5	5	6	3
Paid advertising	1	2	1	1	1	1	(c)	(c)
Security	6	4	4	9	7	5	3	4
General administration	20	24	15	23	19	23	20	24
Building and maintenance	19	21	19	15	17	18	38	14
Other areas	6	6	5	6	6	4	2	1
Total	100	100	100	100	100	100	100	100

Note: Percents may not total 100 because of rounding. See table 7-11 for methodological note.

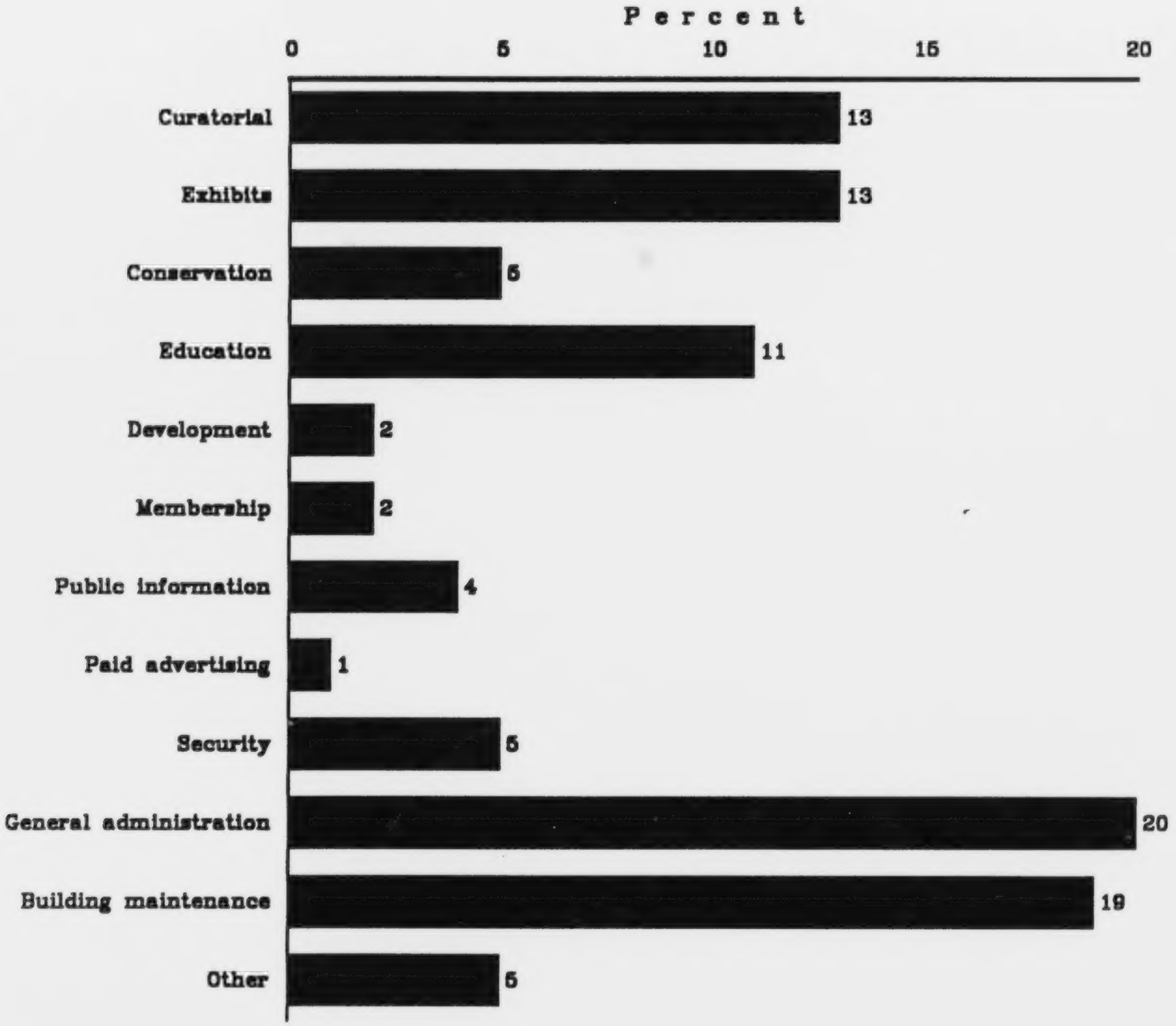
(a) Excludes museums not reporting total expenditures.

(b) Calculated by project staff using rounded figures and based on total number of museums in category. An unknown number of museums did not report expenditure data. This figure thus somewhat underestimates the average expenditures.

(c) Less than .5 percent.

Source: Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for National Center for Education Statistics, Washington, D.C., March 1981, table 25.

Chart 7-5.
Percent of total museum generating expenditures spent in each area of operation: 1979



Note: Total operating expenditures were $1,005 million for all museums.
Source: Museum Program Survey; See table 7-15 for full citation.

Table 7-16.
Selected data on nonprofit museums by type of museum: 1979

	Total	History	Science	Art	General	Specialized	Parks and visitor centers	Children's
Annual attendance (in millions)	347.8	85.6	150.3	49.8	24.4	8.7	26.2	2.7
Regular full-time staff	37,533	8,964	13,439	9,862	3,100	897	861	410
(percent of total in category)								
Percent with general admission fee	32	33	39	16	25	62	15	41
Percent with membership programs	57	60	46	68	59	57	9	72
Percent within one-quarter mile of public transportation	60	55	63	80	62	52	26	66
Percent with own facilities for conservation	43	37	66	32	44	57	45	28
Percent of museums experiencing deficit of income compared with expenses	11	9	12	18	13	13	2	11
Percent of museums indicating they were unable to absorb the impact of inflation without reducing the level of operations	35	44	43	34	35	46	35	26
Percent with endowment funds	27	21	29	50	38	15	6	16
Percent offering some type of specific program during the year	66	59	77	78	67	59	60	83
Percent offering teacher training	24	17	43	42	33	16	19	65
Percent providing programs for academic credit	33	25	44	49	34	23	19	41
Percent with libraries	67	62	79	66	72	64	73	63
Percent loaning exhibitions	NA	45	60	36	56	59	28	82
Percent with facilities for the handicapped	54	42	70	63	66	47	79	59

NA - Data not obtained.

Note: See table 7-11 for methodological note.

Source: Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for National Center for Education Statistics, Washington, D.C., March 1981, figures 7, 11, 12, 18, 19, 22, 25, 26, 27, 31 and tables 20, 29, 34, 49, 54 and D-10.

Table 7-17.
Major sources of revenue of museums in the United States: 1982

Type of museum	Number of estab-lishments	Total revenue	Receipts from customers, patrons, and contract fees					Other revenues	
			Admissions	Member-ship fees	Sales of food, refreshments, and alcoholic beverages	Sales of other merchandise	Other	Government or private contributions	Other
Tax-exempt			(in thousands of dollars; percents in parentheses)						
Museums, art galleries, and botanical, and zoological gardens	2,386 (100)	2,596,952 (100)	167,957 (6) (b)	73,836 (3) (b)	33,646 (1) (b)	102,870 (4) (b)	70,084 (3) (b)	1,887,401 (73) (b)	261,158 (10) (b)
Commercial	367 (15) (a)	228,036 (9) (b)	S	S	S	S	S	S	S
Noncommercial	2,019 (85) (a)	2,368,916 (91) (b)	68,189 (3) (e)	56,245 (2) (e)	20,814 (f)	69,131 (3) (e)	52,672 (2) (e)	1,859,964 (79) (e)	241,901 (10) (e)
Museums and art galleries	1,909 (95) (c)	2,267,593 (96) (d)	61,383 (3) (e)	51,279 (2) (e)	19,783 (f)	65,398 (3) (e)	48,219 (2) (e)	1,800,025 (79) (e)	221,506 (10) (e)
Arboreta, botanical and zoological gardens	110 (5) (c)	101,323 (4) (d)	6,806 (7) (e)	4,966 (5) (e)	1,013 (1) (e)	3,733 (4) (e)	4,453 (4) (e)	59,939 (59) (e)	20,395 (20) (e)
Non-tax-exempt									
Commercial museums, art galleries and botanical and zoological gardens	220 (100)	65,319 (100)	49,301 (75) (e)	161 (f)	2,783 (4) (e)	11,531 (18) (e)	1,543 (2) (e)	NA	NA

Note: This table does not include museums within the governance of public agencies (Federal, State, local) or of educational institutions.

S - Data not included in source.

NA - not applicable.

(a) Percent of total number.

(b) Percent of total revenue.

(c) Percent of number of noncommercial museums.

(d) Percent of total revenue of noncommercial museums.

(e) Percent of total revenue for type of museum listed.

(f) Less than 1 percent.

Source: U.S. Bureau of the Census, 1982 Census of Service Industries, Washington, D.C., May 1985, Industry Series, Miscellaneous Subjects, SC82-I-5, table 20, p. 5-88, and table 21, p. 5-89.

Methodological note: Establishments which indicated that all or part of their income was exempt from Federal income tax under provision of section 501 or 521 of the IRS code were classified as tax-exempt; establishments indicating no such exemption were classified as taxable. Revenue includes receipts from customers or clients for services rendered, from the use of facilities, and from merchandise sold during 1982 whether or not payment was received in 1982. Receipts are net after deductions for refunds and allowances for merchandise returned by customers. Revenues do not include sales, admissions, and other taxes collected by the organization from customers or clients and paid directly to a local, State, or Federal tax agency. Revenue includes income from interest, dividends, gross contributions, gifts, and grants (whether or not restricted for use in operations), rents, royalties, dues and assessments from members and affiliates, and net receipts from fundraising activities. Revenue does not include income from the sale of real estate, investments, or other assets; receipts of separately operated departments, concessions, etc., which are leased to others; and amounts transferred to operating funds from capital or reserve funds.

Noncommercial museums and art galleries are not funded primarily through admission charges. Historical, cultural, and educational societies whose functions are primarily providing attractions for the public (funded primarily through contributions and grants) are included here. Art galleries or art dealers primarily selling to the general public are classified in retail trade. Noncommercial arboreta, botanical and zoological gardens are also primarily funded other than by admission charges. Establishments primarily operating commercial exhibits (funded primarily from admissions) are included in amusement and recreation services, n.e.c.

Table 7-18.
Statistical summary of Official Museum Directory Survey: 1987

	Number	Percent
Total number of museums (a)	6,598	100
Number of tax exempt museums	4,754	72
Type - 501 (c) 3	2,757	59
Type - 170	533	11
Did not specify	1,463	30
Staff Size		
Museums reporting (b)	3,164	48
Volunteers only	241	7.6
Part-time only	346	10.9
Full-time staff	2,577	81.4
Number of employees		
1	476	18.5
2-3	1,098	42.6
4-10	511	19.8
11-20	197	7.6
21-50	166	6.4
Over 50	129	5.0

(a) Represents total number of museums separately participating in the Official Museum Directory. Many museums have more than one function and are separately indexed in the directory under each function. This total is 9,366. See table 7-20 for a breakdown of these by type.

(b) Of the 6,598 museums, 48 percent provided information on staffing.

Source: Unpublished tabulation provided by Kathy Dwyer, American Association of Museums (AAM), Washington, D.C., December 1987.

Methodological note: Data in this table were collected in conjunction with preparation of the 1987 Official Museum Directory published by the American Association of Museums. A questionnaire was included as part of the listing process. Certain information such as tax status and museum type was obtained from the directory universe. Other information, such as expenditures and staffing, was obtained from varying percentages of the museums listed in the directory. These data provide a potentially rich source of information on American museums.

Table 7-19.
Total number and average expenditures by State of museums in the Official Museum Directory: 1987

State	Total museums	Number of museums responding to expenditure question	Percent of museums reporting	Total expenditures reported	Average expenditures
				(in dollars)	
Alaska	33	15	45	10,829,515	721,967
Alabama	65	25	38	18,139,188	725,567
Arkansas	74	18	24	39,894,478	2,216,359
American Samoa	1	NA	NA	NA	NA
Arizona	97	33	34	24,506,830	742,631
California	432	141	33	291,754,209	2,069,178
Colorado	139	37	27	37,071,119	1,001,922
Connecticut	140	42	3	29,029,446	691,177
District of Columbia	80	20	25	40,004,508	2,000,225
Delaware	22	10	45	10,979,633	1,097,963
Florida	153	55	36	79,862,565	1,452,046
Georgia	139	35	25	32,838,081	938,230
Guam	2	NA	NA	NA	NA
Hawaii	34	7	21	12,329,839	1,761,405
Iowa	109	42	39	53,543,494	1,274,845
Idaho	30	15	5	4,945,998	329,733
Illinois	230	81	35	324,321,258	4,003,966
Indiana	153	42	27	77,237,660	1,838,991
Kansas	142	45	32	36,231,218	805,138
Kentucky	88	17	19	35,600,542	2,094,149
Louisiana	61	20	33	15,701,208	785,060
Massachusetts	320	81	25	111,929,284	1,381,843
Maryland	91	30	33	23,169,719	772,323
Maine	125	40	32	57,901,327	1,447,533
Michigan	177	53	30	95,402,437	1,800,045
Minnesota	140	66	47	81,183,643	1,230,055
Missouri	139	41	29	35,915,712	875,992
Mississippi	56	10	18	4,099,321	409,932
Montana	62	18	29	6,152,852	341,825
North Carolina	162	48	30	57,628,169	1,200,586
North Dakota	37	14	38	3,891,628	277,973
Nebraska	95	46	48	41,387,629	899,731
New Hampshire	51	16	31	8,167,465	510,466
New Jersey	124	38	31	34,212,233	900,321
New Mexico	78	20	26	14,162,872	708,143
Nevada	24	13	54	25,817,995	1,985,999
New York	552	186	34	375,969,510	2,021,341
Northern Marianas	1	NA	NA	NA	NA
Ohio	256	58	23	233,384,129	4,023,864
Oklahoma	113	22	19	10,975,906	498,904
Oregon	64	21	33	14,627,881	696,565
Pennsylvania	291	103	35	248,245,905	2,410,154
Puerto Rico	17	NA	NA	NA	NA
Rhode Island	43	9	21	3,658,543	406,504
South Carolina	104	27	26	131,115,886	4,856,143
South Dakota	74	29	39	9,157,381	315,771
Tennessee	101	27	27	35,655,607	1,320,578
Texas	308	115	37	149,477,776	1,299,806
Utah	53	14	26	3,549,239	253,517
Virginia	240	69	29	118,013,661	1,710,342
Virgin Islands	3	1	33	1,000	1,000
Vermont	75	21	28	17,488,772	832,798
Washington	142	52	37	132,190,597	2,542,126
Wisconsin	189	64	34	114,477,595	1,788,712
West Virginia	29	6	21	100,545,033	NA
Total	6,560	2,058	31	3,475,377,496	1,688,716

NA - No museums from this area responded to this question or data were not available.

Note: See table 7-18 for methodological note.

Source: Tabulations provided by Kathy Dwyer, American Association of Museums, Washington, D.C., December 1987.

Table 7-20.
Listings in the Official Museum Directory by field of interest: 1987

Field of interest/type	Number	Percent
Art museum	1,097	11.7
Decorative arts museum	249	2.6
Children's museum	114	1.2
College and university museum	432	4.6
Company museum	17	.2
General museum	757	8.1
History museum	3,969	42.4
Libraries	128	1.4
National/State agencies or councils	73	.8
Nature centers	181	1.9
Park museum	348	3.7
Science and technology museum	242	2.6
Anthropology, ethnology, and archaeology	312	3.3
Aquarium	34	.7
Botanical gardens	223	2.4
Natural history	370	4.0
Other*	790	8.4
Total major fields of interest	9,366	100

Note: The total of 9,366 represents the major fields of interest checked by the 6,598 museums. Many museums checked more than one major field of interest. See table 7-18 for methodological note.

*Other categories include zoos and other fields of interest such as art schools associated with museums.

Source: Tabulations provided by Kathy Dwyer, American Association of Museums, Washington, D.C., December 1987.

Table 7-21.
Yearly attendance by type for public and private museums: 1952, 1957, 1962

Type	Attendance			1962		
	1952	1957	1962	Percent of total attendance	Number of museums	Percent of total museums
Anthropology and archaeology	2,883,409	3,635,395	4,579,674	2.5	109	3
Art	11,070,863	13,496,240	22,005,207	11.9	364	11
Children's	885,672	1,144,207	1,870,762	1.0	49	1
General	8,003,584	17,924,665	21,336,008	11.5	63	2
Historical buildings and restorations	7,063,650	12,487,839	20,748,790	11.2	1,019	30
History	9,808,159	16,796,595	26,720,182	14.5	825	24
Libraries	3,147,769	4,539,099	7,422,698	4.0	99	3
Live	24,911,905	32,747,514	44,663,817	24.2	225	6
Science	15,015,007	18,342,420	34,245,608	18.5	300	9
Related organizations	398,813	755,672	1,173,932	0.1	390	11
Total	83,188,831	121,869,646	184,766,678	100.0	3,443	100

Note: See table 7-2 for methodological note.

Source: American Association of Museums, A Statistical Survey of Museums in the United States and Canada, Washington, D.C., 1965, table 3, p. 16; tables G and H, p. 18.

Table 7-22.
Average and total annual museum attendance, by type of museum: 1975-1979

		Type of museum							
Type of attendance	Year	Total	History	Science	Art	General	Specialized	Children's and junior	Parks and visitor centers
						(in thousands)			
Annual........................	1975	298,317	84,376	117,661	42,108	20,366	8,621	1,018	24,166
Average......................	1975	NA	38	147	69	53	44	20	146
Annual........................	1976	345,620	107,799	134,313	42,039	23,091	9,364	1,440	27,575
Average......................	1976	NA	49	168	69	60	48	28	167
Annual........................	1977	352,409	90,522	156,844	44,016	22,894	9,881	2,190	26,062
Average......................	1977	NA	41	196	72	60	50	43	158
Annual........................	1978	339,860	88,286	143,917	45,351	23,522	9,793	2,481	26,509
Average......................	1978	NA	40	180	74	62	50	49	161
Annual........................	1979	347,757	85,590	150,255	49,826	24,411	8,749	2,727	26,200
Average......................	1979	NA	39	188	82	64	44	54	159

NA - Not applicable

Note: Total attendance may not equal sum of attendance by type of museum, due to rounding. See table 7-11 for methodological note.

Source: Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for National Center for Education Statistics, Washington, D.C., March 1981, table 30, p. 64 and table 31, p. 52.

Table 7-23.
Attendance measurement methods by type of museum: 1979

Attendance measurement method	Total number	Type of museum						
		History	Science	Art	General	Specialized	Parks and visitor centers	Children's and junior
Estimated counts	2,418	1,251	419	362	212	88	58	27
Accurate counts	1,990	953	381	247	170	108	107	23
Checker/head count	1,116	442	225	214	96	46	80	14
Turnstile	77	22	38	10	3	1	2	0
Cash register count	272	130	75	19	19	23	4	3
Other method	525	359	43	4	52	39	22	6
Total	4,408	2,204	800	609	382	197	165	51

Note: Subtotals of counts may not add to totals because of nonresponse or multiple responses. See table 7-11 for methodological note.

Source: Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for National Center for Education Statistics, Washington, D.C., March 1981, table D-24, p. 60 and table D-27, p. 62.

Table 7-24.
Visitors to the Smithsonian Institution, selected years: 1972-1984

Year	Smithsonian Institution Building	Arts & Industries Building	Natural History Building	Air & Space Building	Freer Gallery of Art	History & Technology Building	Fine Arts & Portrait Galleries
1972......	818,022	2,299,292 (a)	3,404,571	1,104,151 (b)	229,897	6,790,373 (c)	246,196
1975......	967,164	1,973,356	3,668,587	1,416,432	215,061	7,111,054	368,948
1978.....	757,485	903,081	5,366,159	10,028,888	244,493	4,050,687	480,947
1980......	1,023,394	1,227,597	5,202,864	7,257,648	311,845	4,625,477	371,539
1984......	966,191	1,046,480	6,336,796	15,123,914	373,208	5,392,718 (k)	368,595 (l)

Year	Renwick Gallery	Hirshhorn Museum	National Zoological Park	Anacostia Neighborhood Museum	Cooper-Hewitt Museum	National Museum of African Art	Total
1972......	104,881 (d)	(e)	5,843,138	74,978 (f)	(g)	(h)	20,915,499 (i)
1975......	165,433	1,620,540	(j)	42,910	(g)	(h)	17,549,485
1978.....	201,284	1,299,134	(j)	36,530	116,865	(h)	23,485,553
1980......	235,525	978,820	(j)	48,570	134,671	78,019	21,495,969
1984......	129,989	980,944	(j)	22,681	131,690	50,312	30,923,518

Note: As of 1977, the fiscal year estimates started in October and ended in September of the following year. Prior to 1977, fiscal year tabulations spanned July through June of the following year.

(a) Increase due to extended night hours and to the wide interest in new exhibits opened during the year.

(b) Decrease due to building being closed in May and June for installation of the planetarium exhibit.

(c) Increase due, in part, to the popularity of several special exhibits.

(d) Gallery opened in January 1972.

(e) The Hirshhorn Museum and Sculpture Garden opened in October 1974.

(f) Both adults and children visited the museum, but only children viewed the mobile unit at their schools.

(g) The Cooper-Hewitt Museum, acquired by the Smithsonian in 1967, became the National Museum of Design in October 1976. Attendance figures are not available prior to that date.

(h) The National Museum of African Art became part of the Smithsonian Institution in 1979. Attendance figures are therefore not applicable in prior years.

(i) Increase of 7,114,291 visits partially due to the Folklife Festival and to the inclusion of visits to the National Zoological Park and the Anacostia Neighborhood Museum.

(j) Not reflected in tabulations. Starting in 1974, visitors to the National Zoological Park were estimated to be 2.5 million in FY 1975, 2.6 million in FY 1978, 2.2 million in FY 1980, and 3.3 million in FY 1984.

(k) The name of this museum was changed to the National Museum of American History in 1980.

(l) The name of this museum was changed to the National Museum of American Art and the National Portrait Gallery in 1980.

Source: Smithsonian Year, Annual Report of the Smithsonian Institution for the years ending 1972, 1975, 1978, 1980, and 1984, The Smithsonian Institution Press, Washington, D.C., p. 226 for 1972; p. 590 for 1975; p. 493 for 1978; p. 556 for 1980; and p. 694 for 1984.

Table 7-25.
Summary of characteristics of science museum audiences based on surveys of 24 science museums: 1970-1980 (continued on next page)

Characteristic	Percentage of science museum audience (a)	Range of percent of science museum audience	Number of museum surveys sampled (b)
Age (c)			
18 and younger	19	7 - 39	8
19 to 39	53	44 - 62	5
40 and older	28	11 - 46	7
Sex			
Female	47	40 - 57	11
Male	53	43 - 60	11
Race (d)			
White	93	93 - 96	4
Black	5	1 - 6	4
Other	2	0 - 3	4
Highest education level achieved (e)			
High school graduate or less	30	21 - 53	10
Some college to college graduate	51	34 - 57	7
More than college graduate	19	12 - 33	7
Occupation (f)			
Student	17	7 - 39	6
Homemaker	16	7 - 25	6
Teacher	11	11 - 12	3
Professional	11	9 - 17	3
Retired	5	3 - 12	4
Skilled worker	4	2 - 4	3
Unemployed	1	1 - 3	3
Marital status (g)			
Married	54	45 - 69	4
Single	41	22 - 53	4
Separated, divorced, widowed	5	2 - 9	4

(a) Percentages are weighted by annual attendance of the reporting institution.

(b) Surveys conducted by institutions between 1970 and 1980 were used to compile this report. The number of surveys forming the basis for each characteristic is less than the number of surveys available on the topic, because terms used in the questions were not equivalent.

(c) No two institutions used the same age categories. The two most frequently used category breaks were at 18 and 40 years of age. Percentages of each institution's audience above and below these age breaks were weighted by annual attendance at the institution. Most surveys reported only the age of the respondents. Many excluded organized groups, such as school groups, which form a substantial part of the audience. Thus, the proportion of the audience younger than 18 is seriously underestimated.

(d) Categories used by museums differed, so those such as Asian-American and Hispanic, used by only one or two museums, have been combined.

(e) Because the sampling methods excluded school and other organized groups and visitors under a certain age, the proportion having a high school education or less is reduced significantly.

(f) No two surveys classified occupations the same. These occupations are not exhaustive but rather the most frequently used categories. Again, by excluding school groups and younger visitors, the proportions are probably not a true reflection of the actual science museum audience.

(g) Classification of marital status is meaningful only when it excludes those who are too young to be legally married. The majority of surveys report the marital status of respondents to that question only, not necessarily in conjunction with the age of the respondents.

Table 7-25.
Summary of characteristics of science museum audiences, based on surveys of 24 science museums: 1970-1980 (continued from previous page)

Characteristic	Percentage of science museum audience (a)	Range of percent of science museum audience	Number of museum surveys sampled (b)
Size of group visiting museum (h)			
1 (alone)	6	1-14	5
2	23	17-35	5
3	17	12-26	5
4	17	13-19	5
5 or more	36	20-45	5
Membership status (i)			
Member	11	4-21	12
Nonmember	89	79-96	12
Visiting history (j)			
First visitor	49	23-78	19
Repeat visitor	51	22-77	19

(h) Because organized groups were excluded from most surveys, the proportion of groups consisting of five or more people is seriously underestimated.

(i) The lower age limit for respondents and exclusion of organized and school groups from the sample may cause underrepresentation of visitors who are reported as nonmembers.

(j) Sampled surveys reported these data in incomparable terms, such as frequent, occasional, seldom, about once a year, and other periods of time. Thus visiting history is presented only in terms of the proportion of first-time visitors and those visiting the museum previously.

Source: Nancy Gould Dunbar and Minda Borun, The Science Museum Audience, Final Report for a National Science Foundation Grant, Association of Science-Technology Centers, Washington, D.C., March 1980, pp. 1-11.

Methodological note: A request for survey instruments and findings was sent to 102 member institutions of the Association of Science-Technology Centers. Eight science museum surveys were also obtained from a report to the National Endowment for the Arts (Paul DiMaggio, Michael Useem, and Paul Brown, Audience Studies of the Performing Arts and Museums: A Critical Review, Research Division Report No. 9, National Endowment for the Arts, Washington, D.C., 1978). Surveys more than 20 years old were eliminated; if a museum submitted more than one survey, results were pooled to give a single set of data for that museum.

Table 7-26.
Characteristics of visitors and visits to the American Museum of Natural History: 1974-1975

Characteristic (a)			Number of visitors surveyed	Weighted percentage of total
Total (b)			15,628	100
Season of attendance				
Spring (March 22 - June 21)			3,456	23
Summer (June 22 - September 21)			3,649	27
Fall (September 22 - December 21)			4,467	22
Winter (December 22 - March 21)			4,056	28
Day of attendance		Preferred day		
Weekday:	Total	Percent	6,066	38
	Monday	8	1,005	6
	Tuesday	7	1,415	7
	Wednesday	11	1,455	9
	Thursday	6	1,068	8
	Friday	8	1,123	8
Saturday		33	3,484	23
Sunday/holiday		45	6,078	39
Place of residence				
Manhattan:	Total		3,030	19
	Museum neighborhood (West 73rd-West 96th streets)		673	4
Other New York City			3,475	23
Other New York State			2,746	18
New Jersey/Connecticut			3,102	21
Other United States			2,245	15
Another country			685	4
Age				
16 to 20 years			2,007	13
21 to 34 years			8,255	54
35 to 49 years			3,730	24
50 to 64 years			1,077	7
65 years and over			332	2

(a) Groups do not always add to total because specific information was not always supplied.

(b) All tables taken from this survey in which no base is specified are based on this total.

Source: A Profile of Consumer Use and Evaluation (I), American Museum of Natural History (based on a survey of attendance, July 1974 to July 1975), New York, NY, January 1979, introductory table, p. iii, and table 34, p. 95.

Methodological note: A year-long survey of attendance at The American Museum of Natural History (AMNH) was conducted during a 52-week period from mid-July 1974 to mid-July 1975. A sample of 104 days was selected to represent the entire year, including weekdays, weekends, and holidays. Self-administered questionnaires were distributed to every nth visitor over 16 years of age arriving at the museum. The nth number was determined on the basis of expected attendance and varied according to the day of the week and the season. During the year, 22,390 visitors received questionnaires; 15,628 were used in the final tabulation (70 percent response rate). Two series of weights were applied to each day's data, determined by the percentage of that day's attendance and the percentage of completion, and by the number of days of the week represented.

Table 7-27.
Characteristics of museum visits and visitors to the American Museum of Natural History by type of visitor: 1974-1975

Characteristics	All visitors	Type of visitor (N = 15,628)			
		Attends frequently/ fairly often	First-time visitor	Member of museum	Attends with children
	(percents except where indicated)				
All respondents	100	14	20	11	38
Sex					
Male	54	51	NA	NA	NA
Female	46	49	NA	NA	NA
Education level					
Less than high school graduate	6	5	NA	NA	NA
High school graduate	16	12	NA	NA	NA
Some college/two-year college	27	26	NA	NA	NA
College graduate	23	22	NA	NA	NA
Postgraduate	28	35	NA	NA	NA
Amount of time spent in museum					
Less than 30 minutes	1	1	1	NA	*
30 - 60 minutes	7	7	7	NA	5
60 - 120 minutes	34	37	34	NA	33
120 - 180 minutes	37	33	34	NA	39
More than 180 minutes	21	22	24	NA	23
Median (minutes)	132	130	134	NA	139
Average number of exhibitions/places visited	6	6	7	5	6
Attended performance, lecture, or film while in museum	20	31	16	NA	22
Knew of performance, lecture, or film scheduled but did not attend (of 80 percent not attending)	19	27	17	27	NA
Visited specific galleries	53	72	43	NA	58
Wandered around	47	28	57	NA	42
Believe museum earns enough to pay operating expenses	7	6	10	3	NA
Believe museum must get money from other sources	93	94	90	97	NA
Believe maps on walls and leaflets make it easy to find way around					
Agree	67	71	69	71	69
Disagree	23	22	20	21	23
Not sure	10	7	11	8	8
Believe exhibits are well displayed, easy to understand					
Agree	90	91	90	91	92
Disagree	5	5	5	4	4
Not sure	5	4	5	5	4
Believe enough signs to explain exhibit					
Enough	84	81	85	83	86
Too little	14	18	12	16	12
Too much	2	1	3	1	2
Museum met expectations	77	82	66	81	NA
Museum exceeded expectations	17	14	26	13	NA
Disappointed by museum	6	7	8	6	NA

NA - Category of visitor not included for analysis of responses.

Note: See table 7-26 for methodological note.

*Less than 1 percent.

Source: A Profile of Consumer Use and Evaluation (I), American Museum of Natural History (based on a survey of attendance, July 1974 to July 1975), New York, NY, January 1979, table 5, p. 15; table 8, p. 25; table 37, p. 105; table 43, p. 118; table 45, p. 124; table 46, p. 128; table 48, p. 131; table 52, p. 149; and table 56, p. 161.

Table 7-28.
Education, race, and income of visitors to the American Museum of Natural History: 1974-1975

Characteristic	Total respondents	Less than high school graduate	Less than college graduate	College graduate
			(percent)	
Total respondents	100	6	43	51
Race/ethnic group*				
White	89	77	88	94
Black	4	8	6	3
Spanish-American	5	15	6	3
Household income				
Under $5,000	10	16	12	8
$5,000 - $9,999	14	24	18	11
$10,000 - $14,999	22	23	25	20
$15,000 - $24,999	29	24	30	30
$25,000 and over	25	13	15	31

Note: Groups do not always add to 100 percent, because specific information was not always supplied. See table 7-26 for methodological note.

*Includes 2 percent other ethnic and racial groups not shown separately.

Source: A Profile of Consumer Use and Evaluation (I), American Museum of Natural History (based on a survey of attendance, July 1974 to July 1975), New York, NY, January 1979, introductory tables, pp. iv and v.

Table 7-29.
Marital and family status of visitors to the American Museum of Natural History by visitor type: 1974-1975

Status	All visitors	Attend museum frequently	First-time visitors	Member of museum
	(percent)			
Married	54	51	NA	NA
Single	38	36	NA	NA
Divorced	4	7	NA	NA
Separated	3	4	NA	NA
Widowed	1	2	NA	NA
Parents of				
One child under 16	15	19	NA	NA
Two children under 16	19	22	NA	NA
Three or more children under 16	10	8	NA	NA
No children under 16	56	51	NA	NA
Attending museum*				
With child/children	38	44	26	42
With friend(s)	34	25	35	20
With spouse	30	20	33	30
With relatives	14	9	15	11
With organized group	3	3	3	2
Alone	13	22	15	20

NA - Data for status not analyzed.

Note: See table 7-26 for methodological note.

*Percentages add to more than 100 because multiple responses were possible.

Source: A Profile of Consumer Use and Evaluation (I). American Museum of Natural History (based on a survey of attendance, July 1974 to July 1975), New York, NY, January 1979, table 9, p. 26; table 10, p. 27; and table 16, p. 46.

Table 7-30.
Attendance at museums and other cultural or recreational activities by frequent and infrequent visitors to the American Museum of Natural History (AMNH): 1974-1975

Activity attended	Percent reporting attendance frequently or fairly often Total visitors to AMNH(a)	Percent reporting attendance frequently or fairly often Those visitors to AMNH who report rarely or never visit AMNH (b)
	(percent)	
American Museum of Natural History	14	NA
Other museums	22	NA
Movies	44	41
Zoos, botanical gardens	28	18
Plays, musical comedies	24	19
Rock or jazz concerts	15	14
Dance performances	13	8
Symphony concerts	12	9
Professional baseball or football games	10	10
Professional basketball or hockey games	8	8
Circuses	4	3
Ice skating shows, rodeos	4	3

NA - Not applicable

Note: See table 7-26 for methodological note.

(a) Base total is 15,628 frequent visitors to AMNH.

(b) Base is 52 percent of all visitors who report attending rarely or never, attending AMNH museum apart from single visit.

Source: A Profile of Consumer Use and Evaluation (I), American Museum of Natural History (based on a survey of attendance, July 1974 to July 1975), New York, NY, January 1979, table 27a, p. 78; and table 27b, p. 79.

Table 7-31.
Sources of information on activities at the American Museum of Natural History: 1974-1975

		Age					Sex		Race/ethnicity			
	Total	16-20	21-34	35-49	50-64	65 and over	Male	Female	White	Spanish-American	Black	Member of museum
	(percent)											
Newspapers	37	24	34	45	51	54	34	40	37	36	40	47
New York Times	30	17	27	38	44	45	28	33	31	21	26	42
New York Daily News	6	7	5	6	7	7	6	7	5	14	13	5
New York Post	5	4	4	5	6	11	4	5	4	4	9	6
Newsday	1	*	1	1	*	1	1	1	1	*	*	1
Village Voice	1	1	2	1	*	1	1	1	1	1	3	1
Other newspapers	1	1	1	2	2	3	1	2	1	2	2	2
Magazines	25	16	26	28	27	31	22	29	26	15	19	44
New York	11	6	11	13	10	14	9	14	12	4	7	21
Cue	10	6	10	9	10	9	9	11	9	10	11	12
New Yorker	7	5	7	9	11	11	7	8	8	2	3	12
Natural History	2	1	2	2	2	3	2	2	2	1	*	12
Other magazines	1	1	1	1	1	3	1	1	1	1	1	1
Television	12	14	12	12	16	12	12	13	12	18	18	11
Museum calendar	9	6	8	11	14	26	8	10	9	6	9	44
Radio	7	7	6	6	10	11	6	7	6	5	9	7
Tourist leaflets	6	6	6	6	8	4	6	6	6	8	5	2
Friends, relatives, word of mouth	6	10	6	4	5	4	6	6	6	6	6	2
Hotel information	1	1	1	2	2	1	1	1	1	2	2	1
School	1	4	1	1	1	NA	1	1	1	2	3	*
Personal knowledge, previous experience	1	1	1	2	1	2	2	1	1	*	2	1
Phone call to museum	1	1	1	1	*	*	1	1	1	*	*	*
Other sources	3	3	3	3	3	2	3	2	3	2	1	3
None of the listed sources	32	41	35	27	20	16	36	28	32	32	28	14

NA - Not available.

Note: Base is 15,628 respondents. Totals may equal more than 100 percent due to reporting of multiple sources. See table 7-26 for methodological note.

*Less than 0.5 percent.

Source: A Profile of Consumer Use and Evaluation (I), American Museum of Natural History (based on a survey of attendance, July 1974 to July 1975), New York, NY, January 1979, table 17, p. 51.

Table 7-32.
Analysis of school groups visiting the American Museum of Natural History: 1974-1975

Characteristics (a)	Number of school groups	Percentage of total
Total	636	100
Public school	563	91
Non-public school	53	9
Grade level (b)		
Kindergarten, 1st and 2nd grades	80	13
3rd and 4th grades	203	32
5th and 6th grades	202	32
7th grade and higher	59	9
Location of school		
Manhattan	61	10
Brooklyn/Staten Island	160	25
Queens	121	19
Bronx	126	20
Other New York State	60	10
New Jersey/Connecticut	91	15
Majority of group		
White	214	34
Spanish-American	82	13
Black	127	20
Season of attendance		
Fall (September - December 21)	230	36
Winter (December 22 - March 21)	201	32
Spring (March 22 - June)	205	32
Number of times groups previously brought by leader		
Never	119	19
Once or twice	152	24
3 or 4 times	119	19
5 times or more	221	38
Taught by museum teacher	249	42
No museum teacher	337	58
Transportation used		
School or chartered bus	414	67
Public bus or subway	194	31

(a) Groups do not always add to total because specific information was not always supplied. This was especially so for racial ethnic composition of the group.

(b) Groups in which students were in a mixture of grade levels outside the categories are not included.

Source: A Profile of Consumer Use and Evaluation (I), American Museum of Natural History (based on a survey of attendance, July 1974 to July 1975), New York, NY, January 1979, introductory table, p. vii.

Methodological note: In addition to the year-long survey of the general adult attendance at the American Museum of Natural History, leaders of school groups coming to the museum were surveyed through a separate questionnaire. Leaders were given the option of completing the questionnaire at the museum or returning it in a prestamped, preaddressed envelope. A total of 947 questionnaires were distributed, and 636 were returned and tabulated (67 percent response rate). Because questionnaires were distributed equally on weekdays, the only days school groups attend the museum, no weighting was applied to the data.

Table 7-33.
Size of groups and time spent by groups of children visiting the American Museum of Natural History (AMNH) by type of school and grade level: 1974-1975

				Grade level			
Characteristic	Total	Public school	Non-public school	K,1,2	3,4	5,6	7 or higher
Size of group			(percents except where indicated)				
Fewer than 10	7	6	15	6	1	3	9
10 to 20	18	19	17	20	17	15	16
21 to 30	53	55	26	63	56	58	23
31 to 40	13	13	21	7	17	18	18
More than 40	9	7	21	4	9	6	34
Mean number of children per group	26.2	25.8	30.0	24.4	27.4	26.9	34.1
Mean number of adults per group	3.6	3.4	5.3	3.5	3.5	3.2	4.5
Mean number of children per adult	7.3	7.6	5.7	7.0	7.8	8.4	7.6
Time spent by groups							
Less than 30 minutes	3	3	2	1	5	2	2
30 minutes to 1 hour	7	7	16	4	9	7	8
1 to 2 hours	27	27	23	37	18	26	28
2 to 3 hours	46	47	32	46	55	47	26
More than 3 hours	17	16	27	12	13	18	36
Median number of minutes	137	137	138	130	140	140	148

Note: See table 7-32 for methodological note.

Source: A Profile of Consumer Use and Evaluation (I), American Museum of Natural History (based on a survey of attendance, July 1974 to July 1975), New York, NY, January 1979, table 62, p. 185; table 63, p. 188; and table 88, p. 235.

Table 7-34.
Sex, age, income, and education by duration of stay of visitors to the Dallas Museum of Natural History: 1980

Characteristics	Percent of total (N=507)	Minutes spent in museum 15	30	60	120	over 120
		(percentage distribution)				
Sex						
Male	50	7	34	47	9	2
Female	46	5	38	43	6	NA
Age						
Under 25	19(a)	11	38	38	8	1
25 to 34	33	5	35	49	5	2
35 to 44	23	5	34	46	10	1
45 and over	22(b)	5	33	48	6	NA
Income						
Under $15,000	17	8	30	51	8	NA
$15,000 o $24,900	24	2	39	52	4	NA
$25,000 to $34,900	22	4	31	46	11	2
$35,000 and over	25	6	40	40	6	2
Education						
High school or less	29	6	36	47	8	NA
Some college	16	NA	NA	NA	NA	NA
Junior college	8	NA	NA	NA	NA	NA
Four-year college	22	6(c)	38(c)	43(c)	6(c)	3(c)
Graduate degree	19	4	31	48	9	2

NA - No response.

Note: Answers in categories may not total 100 percent due to rounding or nonresponse.

(a) Visitors under 18 years of age were 4 percent of total.

(b) Visitors over 45 included three groups: 45-54 (12 percent); 55-64 (6 percent); and 65 and over (4) percent.

(c) Education levels for this question combined as "some college to college degree."

Source: Louis Gorr, Mark Mahnken, Jeanette Nordstrom, and DeMarquis Walls, A Profile of Visitors: The Dallas Museum of Natural History, Graduate School of Management, University of Dallas at Irving, TX, December 1980, table 1, p. 30; table 2, p. 31; table 4, p. 33; table 8, p. 37; table 26, p. 60.

Methodological note: A questionnaire was developed and pretested with a sample of 60 visitors. The survey was conducted from October 27 to November 9, 1980, by distributing the 32-item questionnaire to every 12th visitor. The staff member distributing the questionnaire requested that the visitor complete and deposit it in a collection box before leaving the museum. Of 610 questionnaires handed out, 507 were returned, a response rate of 83 percent.

Table 7-35.
Reasons for visiting the Dallas Museum of Natural History by level of education: 1980

Reason for visits	All visitors	High school or less	Some college to college degree	Graduate degree
	Level of education			
	(percent)			
Recreation	42	39	45	41
Education	34	31	34	39
To bring children	27	28	28	27
Curiosity	20	19	21	12
Amusement	16	23	13	9
To identify a specimen	2	3	NA	3
To see a new exhibit	7	6	6	14
Because museum is in Fair Park area	17	18	16	14
Information for hobby	3	3	3	4
Other	4	1	5	6
No answer	2	1	3	2

NA - Not mentioned.

Note: Because respondents could give more than one answer to this question, percentages do not total 100. See table 7-34 for methodological note.

Source: Louis Gorr, Mark Mahnken, Jeanette Nordstrom, and DeMarquis Walls, A Profile of Visitors: The Dallas Museum of Natural History, Graduate School of Management, University of Dallas at Irving, TX, December 1980, table 16, p. 47 and table 17, p. 49.

Table 7-36.
Kind of work performed by volunteers by type of museum: 1963

Kind of work	Number of museums reporting	Type of museum									
		Historic buildings and restorations	History	Art	Science	Live	Anthropology and archaeology	Libraries w/special collections	General	Children's	Related organizations
Total	1,470	389	405	222	112	66	48	16	44	36	132
Tour guides	817	267	230	131	51	23	17	5	28	23	42
Exhibition preparators	582	131	188	76	42	14	20	7	15	17	72
Receptionists	549	145	165	98	34	10	10	1	17	25	44
Fundraising	522	126	128	117	28	23	8	1	16	23	52
Typists/secretaries	513	100	177	91	35	10	8	2	20	20	50
Catalogers	388	92	142	40	23	7	16	2	18	17	31
Sales desk	343	72	89	69	43	6	8	0	15	22	19
Curators	340	112	132	19	29	5	6	3	7	7	20
Research assistants	330	67	102	49	35	7	13	4	12	13	28
Librarians	321	76	100	54	22	12	6	6	12	11	22
Gallery talks	261	47	56	92	9	4	5	2	9	6	31
Technical assistants/advisors	238	38	71	30	35	12	10	2	10	12	18
Teachers, children's classes	167	24	35	29	17	10	2	0	10	25	15
Teachers, adult classes	73	11	16	15	9	4	1	0	3	6	8
Switchboard	27	3	8	6	4	1	1	0	0	3	1

Note: See table 7-2 for methodological note.

Source: American Association of Museums, A Statistical Survey of Museums in the United States and Canada, Washington, D.C., 1965, table 9, p. 30.

Table 7-37.
Programs and activities reported by museums by type of museum: 1963

Programs and activities	Number of museums reporting	Type of museum: Historic buildings and restorations	History	Art	Science	Live	Anthropology and archaeology	Libraries with special collections	General	Children's	Related organizations
Total	2752	730	739	339	250	173	92	73	60	49	247
Formally organized education programs for											
children	555	59	111	135	87	32	15	11	31	36	38
volunteers	427	86	102	103	40	13	11	3	26	24	19
adults	384	24	49	127	58	30	12	8	21	15	40
staff members	282	58	60	33	41	39	13	15	5	7	11
undergraduate college students	221	15	19	78	51	17	15	4	6	3	13
graduate students	148	3	20	45	42	15	9	3	5	0	6
Guided tours	1,712	550	455	207	157	116	55	17	41	36	78
Lectures	1,224	204	311	236	146	82	37	21	41	32	114
Films	644	65	148	163	96	30	10	14	33	31	54
Gallery talks	412	26	68	204	28	3	7	2	25	7	42
Concerts	246	24	31	136	4	5	1	7	16	3	19
Arts festivals	171	30	16	80	5	1	2	1	8	7	21
Study clubs	167	20	30	39	29	8	2	3	7	18	11
Hobby workshops	117	11	24	20	24	5	1	1	8	14	9
Drama	78	8	8	35	1	1	1	3	8	2	11
Dance recitals	61	7	3	34	2	0	1	0	5	1	8
Library	814	114	256	150	76	25	24	73	29	15	52
Manuscript collection	530	137	245	23	15	2	15	35	13	1	44
Reading room	393	51	128	73	38	13	11	35	10	6	28
Permanent exhibitions	1,544	396	480	214	173	67	67	25	50	33	39
Temporary exhibitions	1,002	154	294	226	86	23	40	41	37	27	74
Inter-museum loan exhibitions	426	34	84	195	31	6	13	7	19	6	31
Circulating exhibits, organized at museum	333	16	64	142	23	4	10	4	19	15	36
Publication of periodicals	452	67	114	77	51	23	22	7	21	6	64
Book publication	310	58	107	41	31	4	10	8	15	2	34

Note: See table 7-2 for methodological note.

Source: American Association of Museums, A Statistical Survey of Museums in the United States and Canada, Washington, D.C., 1965, table 5, p. 21.

Table 7-38.
Average annual number of total women employees, range of monthly employment, and women employees as percent of total employees of museums, botanical, and zoological gardens: 1983-1986

Year	Average annual number of all employees	Range of monthly number of employees (a)	Average annual number of women employees	Range of monthly number of women employees (a)	Women employees as percent of all employees (b)
		(in thousands)			(percent)
1983	37.8	33.3 - 41.4	19.4	16.4 - 21.4	51.3
1984	40.2	36.9 - 42.4	21.1	18.8 - 22.3	52.5
1985	42.7	39.1 - 45.1	23.0	20.8 - 24.3	53.9
1986	46.2	41.7 - 48.8	25.3	22.4 - 26.8	54.8

(a) The lowest number of employees for each year was in January or February. The highest number of employees for each year was in July. The fluctuations (5,500 to 7,100 during the course of the year) reflect the seasonal changes in attendance by museums and botanical and zoological employees. The monthly number of women employees is greater than 50 percent in all cases. The range of the monthly number of women employees is more than half the range of the monthly number of all employees.

(b) Average annual number of women employees divided by average annual number of all employees.

Source: U.S. Department of Labor, Bureau of Labor Statistics, Employment, Hours, and Earnings, Supplement, Washington, D.C., 1987, SIC 84, p. 212.

Methodological note: Average annual number of employees is based on monthly estimates, divided by 12. Each month, a representative panel of industrial, commercial, and government establishments voluntarily submits information from payroll records to State agencies participating in the Current Employment Statistics program. These agencies forward the reports to the Bureau of Labor Statistics for use in the development of national estimates. The Standard Industrial Classification (SIC) system is used to achieve uniformity and comparability in the presentation of data. The sampling plan used in the Current Employment Statistics program is a design known as "sampling proportionate to the average size of establishment." Large establishments and a substantial number of smaller ones (in industries such as museums) fall into the sample with certainty.

Table 7-39.
Characteristics of respondents to salary surveys of museum personnel in New England: 1978 and 1981

Survey sheets returned	1978	1981
Discipline	(percent)	
Art	34.8	34.2
History	33.8	44.7
Science/technology	14.9	4.8 (a)
Youth	8.4	6.8
General	7.8	9.6
No answer	0.2	NA
Size of annual operating budget (in dollars)		
0 - 99,999	14.4 (b)	14.1
100,000 - 499,999	37.0	34.2 (c)
500,000 - 1,000,000	15.8	16.6
Over 1,000,000	33.3	35.2 (d)
No answer	0.4	NA
Sex of respondents		
Male	52.6	50.5
Female	47.4	49.5

NA - Not applicable.

(a) Combines categories of Natural Science (19 responses) and Science/technology (no responses).

(b) Combines categories of $0-$50,000 and $50,001 to $100,000.

(c) Combines categories of $100,001-$250,000 and $250,001 to $500,000.

(d) Combines categories of $1,000,001 to $2,000,000 and over $2,000,000.

Sources: American Association of Museums, New England Conference, 1978 NEC Salary Survey, Boston, MA, 1978, p. 1. New England Museum Association of the American Association of Museums, 1981 NEMA Salary Survey, Boston, MA, 1982, p. 1.

Methodological note: In 1978, the New England Conference of Museums (NEC) distributed salary survey sheets to 200 museums in New England. A total of 497 survey sheets regarding 17 positions were returned from 105 museums.

In 1981, the same organization, now called the New England Museum Association (NEMA), distributed salary survey sheets to 175 museums in the New England region. A total of 410 survey sheets regarding 18 positions were returned; 12 were invalid because of incomplete data. Data on 398 valid survey sheets from 113 institutions (64.6 percent response rate) were analyzed. The position of business manager/controller was added for this survey.

Table 7-40.
Comparison of salary ranges in museum personnel surveys: 1971-1981

Position	1971 AAM national survey	1971 AAM New England region survey	1978 NEC (NEMA) salary survey	1981 NEMA salary survey
	(in dollars)			
Director......................	3,100-45,000	5,200-33,000	7,000-50,000	9,000-70,000
Director of administration....	3,000-33,000	5,200-22,500	6,000-33,000	7,500-44,000
Curator A.....................	3,300-25,000	5,800-16,900	6,000-30,000	10,500-40,000
Conservator...................	6,000-23,000	16,000-23,000	10,000-26,000	11,500-33,500
Exhibits preparator...........	5,500- 8,400	5,500 -8,000	7,000-20,000	10,000-23,500

Note: In 1971, the American Association of Museums published a salary survey which contained both regional and national data. The first New England Museum Association (NEMA), then known as the New England Conference (NEC), salary survey was published in 1978. The table above compares low and high salary ranges for five positions from the 1981 NEMA salary survey with the same positions in the previous surveys. See table 7-39 for methodological note on the 1978 and 1981 surveys. No methodology is provided by the source for the two 1971 surveys.

Source: New England Museum Association of the American Association of Museums, 1981 NEMA Salary Survey, Boston, MA, 1982, p. 2.

Table 7-41.
Characteristics of personnel of museums responding to the American Association of Museums salary survey: 1978

		Number of personnel and employment status			Characteristics of total full- and part-time paid personnel			
Position	Total paid personnel	Full-time	Part-time	Volunteer	Male	Female	White	Minority
					(percent)			
Director............	264	257	7	2	83.3	16.7	98.9	1.1
Business manager....	78	70	8	2	46.2	53.8	83.3	16.7
Assistant director..	95	84	11	2	62.1	37.9	93.7	6.3
Collections manager.	34	23	11	49	64.7	35.3	91.2	8.8
Comptroller.........	45	32	13	4	51.1	48.9	97.8	2.2
Conservator.........	70	48	22	24	67.1	32.9	95.7	4.3
Curator.............	389	348	41	60	74.0	26.0	96.4	3.6
Assistant curator...	206	124	82	81	60.7	39.3	97.6	2.4
Development officer.	36	31	5	7	72.2	27.8	100.0	NA
Editor..............	38	33	5	7	68.4	31.6	97.4	2.6
Educator............	232	180	52	338	44.4	55.6	95.7	4.3
Assistant educator..	166	88	78	731	35.5	64.5	95.8	4.2
Exhibit designer....	123	106	17	14	81.3	18.7	93.5	6.5
Exhibit technician..	239	187	52	25	86.2	13.8	87.4	12.6
Librarian...........	142	106	36	43	44.4	55.6	97.2	2.8
Photographer........	74	58	16	19	89.2	10.8	93.2	6.8
Public relations officer...........	80	67	13	15	48.8	51.2	98.8	1.2
Registrar...........	151	124	27	35	45.7	54.3	92.7	7.3
Superintendent......	123	109	14	0	98.4	1.6	88.6	11.4
Other...............	1,546	849	697	1,410	44.5	55.5	84.0	16.0
Total...............	4,131	2,924	1,207	2,868	57.8	42.2	90.7	9.3

NA - Not applicable.

Source: "Survey of Hiring Practices and Salary and Fringe Benefits," Museum News, October 1980, figure 5, p. 35; figure 6, p. 35; and figure 7, p. 36.

Methodological note: In August 1978, questionnaires were mailed to 836 member museums of the American Association of Museums. By March 1979, 317 institutions had completed and returned questionnaires, for a response rate of 38 percent. Data were analyzed by three museum characteristics: discipline, geographic location, and budget size.

Table 7-42.
Salary levels as reported for 19 positions in the American Association of Museums salary survey: 1978

Position	Responses	Actual low salary	25 percent below this level	Median	25 percent above this level	Actual high salary
			(in dollars)			
Director............	224	6,000	15,700	20,525	28,000	65,000
Business manager....	60	6,000	10,000	13,525	20,000	58,000
Assistant director..	72	4,800	10,000	14,000	19,500	34,000
Collections manager.	15	8,500	13,000	16,000	20,000	25,000
Comptroller.........	26	7,000	9,500	12,500	17,500	37,000
Conservator.........	32	9,500	12,500	14,050	17,300	28,600
Curator.............	136	6,000	11,500	14,475	17,900	34,000
Assistant curator...	62	6,000	8,000	9,991	12,000	17,150
Development officer.	25	8,250	13,000	17,500	24,000	50,000
Editor..............	26	7,800	9,000	11,025	14,500	22,400
Educator............	99	4,150	9,800	12,600	15,000	28,600
Assistant educator..	42	6,000	7,800	9,015	11,000	17,150
Exhibit designer....	70	7,000	9,800	12,487	15,400	23,000
Exhibit technician..	76	5,700	8,800	10,002	12,300	20,000
Librarian...........	63	6,500	8,900	11,000	13,700	21,000
Photographer........	38	4,000	8,700	11,400	14,300	23,300
Public relations officer..........	53	4,000	9,500	11,475	14,500	25,300
Registrar...........	95	5,300	8,800	10,978	13,000	27,000
Superintendent......	86	4,500	8,500	10,996	15,000	32,000
Other...............	110	4,500	7,500	8,991	10,500	28,000

Note: See table 7-41 for methodological note.

Source: "Survey of Hiring Practices and Salary and Fringe Benefits," Museum News, October 1980, figure 10, p. 37.

Table 7-43.
Salary distribution of full-time museum employees by position and type of museum: 1979

(continued on next page)

Position and type of museum	Total number of employees	Salary range					
		Under $5,000	$5,000 - $9,999	$10,000 - $14,999	$15,000 - $19,999	$20,000 - $29,999	$30,000 and over
Curatorial staff	4,793	100	883	1,607	1,088	877	239
Art museums	1,391	0	194	529	321	269	78
Children's museums	28	0	9	11	5	3	0
General museums	552	21	88	156	150	110	28
History museums	1,008	57	309	386	168	89	0
Parks and visitor centers	51	0	6	24	9	11	1
Science museums	1,676	21	262	462	413	386	133
Specialized museums	88	2	15	38	23	10	0
Exhibits staff	3,965	8	1,096	1,712	904	218	28
Art museums	361	2	70	197	54	33	4
Children's museums	41	0	11	21	8	2	0
General museums	285	2	47	121	86	27	2
History museums	813	1	392	307	81	29	3
Parks and visitor centers	33	0	19	9	4	2	0
Science museums	2,217	2	386	1,027	663	120	19
Specialized museums	215	1	171	31	8	4	0
Conservation staff	1,747	20	418	720	412	158	18
Art museums	274	0	37	82	80	64	12
Children's museums	15	0	5	7	3	0	0
General museums	74	1	14	27	18	13	1
History museums	252	16	68	125	33	10	0
Parks and visitor centers	10	0	0	4	6	0	0
Science museums	1,110	3	291	470	269	72	5
Specialized museums	11	0	4	5	2	0	0
Education staff	3,312	33	1,003	1,369	621	253	34
Art museums	655	0	157	314	122	55	7
Children's museums	119	0	41	49	23	5	0
General museums	335	6	88	125	81	30	4
History museums	938	16	418	363	117	25	0
Parks and visitor centers	117	0	44	44	23	7	0
Science museums	1,048	11	225	420	242	128	22
Specialized museums	100	0	31	53	13	2	0
Development staff	488	1	97	153	98	85	55
Art museums	171	0	40	43	31	30	27
Children's museums	7	0	1	4	2	0	0
General museums	40	0	13	7	8	9	3
History museums	112	0	13	57	27	13	4
Parks and visitor centers	4	0	0	3	0	0	1
Science museums	135	1	22	35	27	30	21
Specialized museums	19	0	8	5	2	4	0
Membership staff	461	8	182	210	36	24	1
Art museums	216	0	77	119	16	5	0
Children's museums	2	0	1	1	0	0	0
General museums	41	0	15	23	2	0	0
History museums	65	5	29	19	10	1	1
Parks and visitor centers	3	0	2	1	0	0	0
Science museums	115	4	55	41	7	8	0
Specialized museums	19	0	3	6	1	9	0

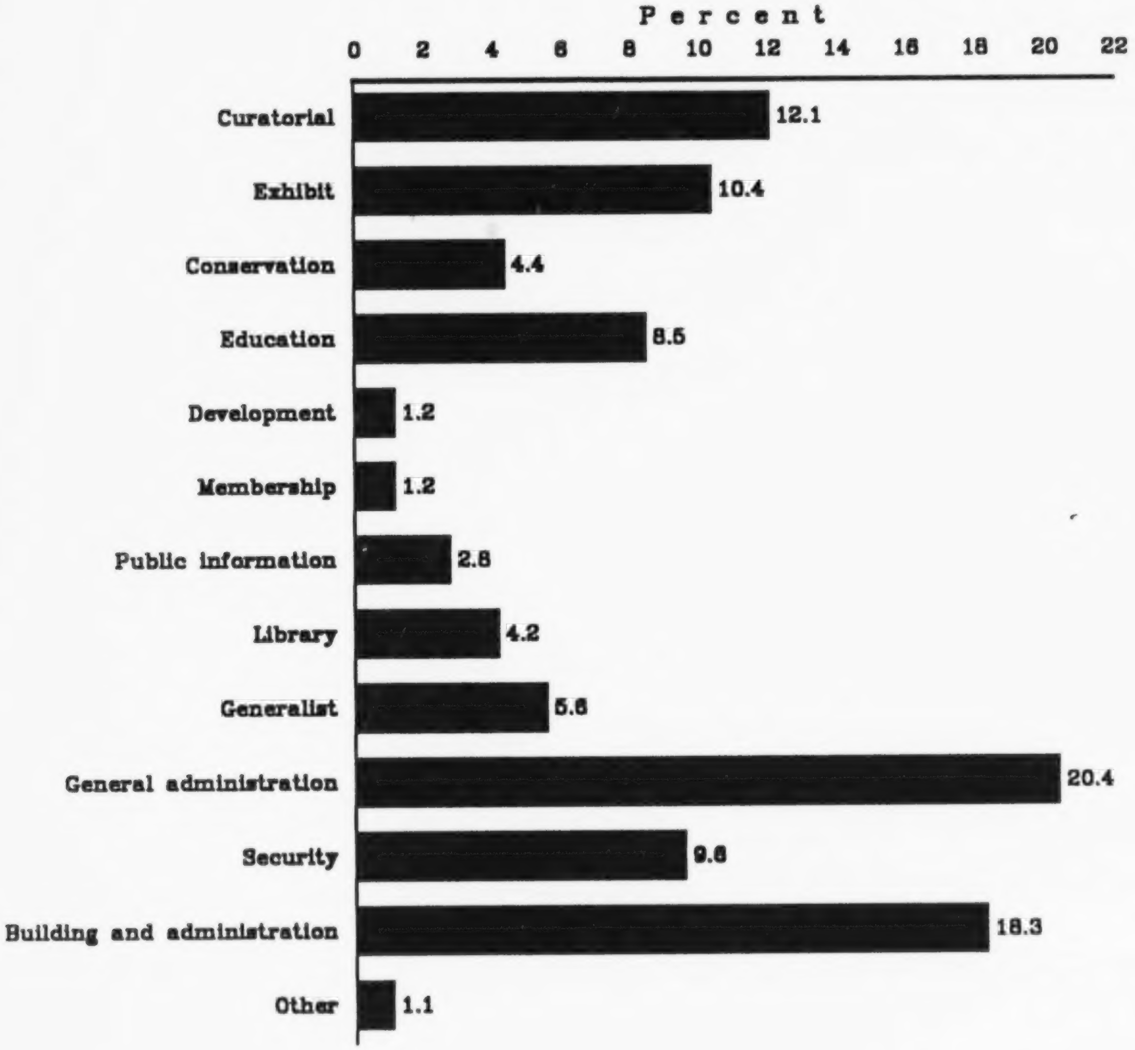
Table 7-43.
Salary distribution of full-time museum employees by position and type of museum: 1979 (continued from previous page)

Position and type of museum	Total number of employees	Salary range					
		Under $5,000	$5,000 - $9,999	$10,000 - $14,999	$15,000 - $19,999	$20,000 - $29,999	$30,000 and over
Public information staff	1,109	15	328	453	204	98	11
Art museums	285	0	100	93	58	31	3
Children's museums	15	0	3	8	3	1	0
General museums	109	4	28	26	31	18	2
History museums	265	5	73	132	45	9	1
Parks and visitor centers	75	4	22	44	6	1	0
Science museums	317	2	87	129	60	34	5
Specialized museums	43	1	15	22	1	4	0
Library staff	1,573	17	340	830	291	89	7
Art museums	723	0	83	443	150	42	4
Children's museums	4	0	2	1	1	0	0
General museums	57	0	11	33	6	5	2
History museums	597	15	199	269	93	22	0
Parks and visitor centers	1	0	0	0	1	0	0
Science museums	163	2	37	69	37	18	1
Specialized museums	27	0	8	16	2	1	0
General administration	7,643	85	2,334	2,373	1,328	961	563
Art museums	2,226	12	730	728	324	227	206
Children's museums	137	0	33	61	21	15	6
General museums	676	18	201	191	133	76	57
History museums	2,055	48	683	633	354	270	68
Parks and visitor centers	203	0	48	51	42	58	4
Science museums	2,185	1	591	657	431	300	205
Specialized museums	162	7	48	51	23	15	17
Security staff	3,835	117	1,935	1,427	292	59	4
Art museums	1,919	54	1,036	729	74	24	3
Children's museums	29	0	24	4	0	1	0
General museums	283	1	119	81	69	13	0
History museums	659	39	385	190	42	4	0
Parks and visitor centers	33	0	12	16	3	2	0
Science museums	851	10	341	381	103	15	1
Specialized museums	60	14	19	27	1	0	0
Building and maintenance staff	7,148	179	2,558	2,757	1,240	397	16
Generalist staff	2,348	37	893	955	325	107	33
Other staff	550	9	247	154	104	33	3
Total, all staff, all museums	38,972	626	12,313	14,720	6,941	3,359	1,013
Art museums	10,123	84	3,200	4,134	1,478	871	356
Children's museums	473	0	166	192	77	34	6
General museums	3,238	60	973	1,000	767	337	102
History museums	9,548	360	3,774	3,388	1,349	589	88
Parks and visitor centers	881	5	234	356	164	118	6
Science museums	13,765	91	3,544	5,327	3,007	1,358	438
Specialized museums	943	27	424	322	100	52	17

Note: Total number of staff differs from total given elsewhere in report due to imputations for nonresponses. See table 7-11 for methodological note.

Source: Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for National Center for Education Statistics, Washington, D.C., 1981, tables 55-A through 55-N, pp. 110-116.

Chart 7–6.
Distribution of regular full-time personnel, by area of responsibility: 1979



Note: Total number of staff was 38,972; (See table 7–47.)

Source: Lewis C. Price, Lisa DiRocco, and Janice D. Lewis, Museum Program Survey, 1979, prepared by Macro Systems, Inc., for National Center for Education Statistics, Washington, D.C., March 1981, figure 33; (data not shown in table).

Table 7-44.
High, low, and median salary by position and sex in science-technology centers: 1985

	Female					Male					
	High	Low	Median	Number	Percent	High	Low	Median	Number	Percent	Total responses
	(in dollars)					(in dollars)					
Director......................	49,900	12,000	28,000	12	17	91,000	21,049	40,055	60	83	72
Director of administration....	50,800	22,000	33,000	11	46	67,800	23,000	41,780	13	54	24
Business manager..............	46,300	13,500	19,425	17	49	48,048	17,000	28,500	18	51	35
Curator A.....................	27,148	23,800	25,474	2	6	66,023	17,200	32,243	31	94	33
Curator B.....................	34,781	15,760	23,761	9	22	52,200	15,000	26,190	32	78	41
Curator C.....................	23,000	11,200	15,136	7	41	21,800	14,000	15,475	10	59	17
Educator A....................	47,112	14,310	21,000	31	55	44,928	13,500	25,400	25	45	56
Educator B....................	28,000	9,650	17,573	26	45	39,552	12,145	20,375	32	55	58
Educator C....................	25,000	11,000	15,750	39	58	34,500	12,000	15,779	28	42	67
Educator/curator/scientist....	20,440	10,000	14,490	40	77	23,485	10,000	16,036	12	23	52
Registrar.....................	27,192	12,000	19,289	22	88	42,109	14,165	23,800	3	12	25
Publicity director............	41,500	12,000	18,081	31	79	34,356	15,000	22,560	8	21	39
Publicity assistant...........	25,800	10,000	16,800	17	85	16,068	12,600	14,856	3	15	20
Development officer...........	36,750	15,000	25,900	18	82	36,000	23,000	31,000	4	18	22
Membership....................	28,500	11,500	16,750	20	87	34,000	11,385	16,887	3	13	23
Exhibit designer A............	27,000	11,385	18,000	11	24	41,664	16,000	23,147	34	76	45
Exhibit designer B............	27,800	10,000	17,700	7	24	26,390	14,126	18,330	22	76	29
Exhibit planning technician...	22,620	11,000	16,000	4	8	30,400	9,672	17,183	48	92	52
Graphic artist................	27,300	10,000	15,700	24	63	26,000	12,100	16,525	14	37	38
Total.........................	NA	NA	NA	348	47	NA	NA	NA	400	53	748

NA - Not applicable.

Source: Craig A. Bowen and Jack Heazlitt, The 1985 ASTC Salary Survey: A Survey of Salaries in Science Centers and Museums, Association of Science-Technology Centers, Washington, D.C., 1985, figure 5, p. 7.

Methodological note: The 1985 ASTC salary survey was designed to duplicate and expand upon the 1982 ASTC salary survey. The survey questionnaire was mailed in February 1985 to 100 ASTC members in the United States. A total of 19 positions were surveyed, the position of graphic artist having been added to the positions surveyed in 1982. A total of 74 museums responded, providing information on 790 individuals. Data were tabulated and analyzed by position, budget size, geographic region, and gender.

Table 7-45.
Characteristics of art museums responding to Association of Art Museum Directors salary survey: 1987 (continued on next page)

Distribution of responses by type of governance

Governance	Total museums
	(percent)
Private	58.2
University	15.6
Private/government	12.8
Government	6.4
Private/university	3.5
Government/other	1.4
Private/other	0.7
Total percent	100.0
Base n	141
Missing cases	1

Distribution of responses by American Association of Museums districts

District	Total museums	University museums
	(percent)	
New England	12.8	22.2
Mid-Atlantic	24.1	18.5
Midwest	20.6	29.6
Mountain Plains	12.8	11.1
Southeast	12.8	11.1
Western	14.2	7.4
Canada	2.8	0.0
Total percent	100.0	100.0
Base n	141	27
Missing cases	1	0

Table 7-45.
Characteristics of art museums responding to Association of Art Museum Directors salary survey: 1987 (continued from previous page)

Distribution of responses by museum founding date

Period	Total museums	University museums
	(percent)	
Before 1875	10.3	15.4
1876-1900	17.6	23.1
1901-1925	19.9	3.8
1926-1950	26.5	26.9
1951-1960	5.1	3.8
After 1960	20.6	26.9
Total percent	100.0	100.0
Base n	136	26
Missing cases	6	1

Distribution of responses by size of metropolitan area

Population	Total museums	University museums
	(percent)	
Under 100,000	12.7	37.0
100,001 to 500,000	15.5	22.2
500,001 to 1,000,000	14.1	7.4
1,000,001 to 2,000,000	12.0	3.7
2,000,001 to 3,000,000	19.0	7.4
Over 3,000,000	26.8	22.2
Total percent	100.0	100.0
Base n	142	27
Missing cases	0	0

Table 7-45.
Characteristics of art museums responding to Association of Art Museum Directors salary survey: 1987 (continued from previous page)

Distribution of responses by payroll as percentage of operating budget

Percent of budget	Total museums	University museums
	(percent)	
0 to 30 percent	5.9	3.8
31 to 40 percent	26.5	23.1
41 to 50 percent	30.9	19.2
51 to 60 percent	18.4	11.5
61 to 70 percent	11.0	23.1
71 to 99 percent	7.4	19.2
Total percent	100.0	100.0
Base n	136	26
Missing cases	6	1

Distribution of responses by number of full-time employees

Number of employees	Total museums	University museums
	(percent)	
0 to 10	12.1	38.5
11 to 20	19.3	34.6
21 to 50	28.6	23.1
51 to 100	21.4	3.8
101 to 750	18.6	0.0
Total percent	100.0	100.0
Base n	135	26
Missing cases	2	1

Table 7-45.
Characteristics of art museums responding to Association of Art Museum Directors salary survey: 1987 (continued from previous page)

Distribution of responses by number of part-time employees

Number of employees	Total museums	University museums
	(percent)	
0 to 10	14.1	15.4
11 to 20	15.6	23.1
21 to 50	30.4	30.8
51 to 100	26.7	23.1
101 to 750	13.3	7.7
Total percent	100.0	100.0
Base n	135	26
Missing cases	7	1

Distribution of responses by size of operating budget

Operating budget	Total museums	University museums
	(percent)	
$400,001 to 1,000,000	24.6	63.0
$1,000,001 to $2,500,000	32.4	29.6
$2,500,001 to $5,000,000	20.4	3.7
$5,000,001 to $7,500,000	7.7	3.7
Over $7,500,000	14.8	0.0
Total percent	100.0	100.0
Base n	142	27
Missing cases	0	0

Source: Association of Art Museum Directors, 1987 Salary Survey, Montreal, Quebec, Canada, 1987, pp. 1 and 42, 2 and 43.

Methodological note: The 1987 Salary Survey is the fourth in a series of now annual surveys by Association of Art Museum Directors (AAMD) of salaries of art museum employees. In 1987, 142 of 175 museums responded, a response rate of 81 percent. Museums surveyed included both current and former AAMD members. Active membership is predicated upon an annual operating budget of $1.1 million. Associate members fall short of this budget level through university affiliation or other special circumstances. The Consumer and Business Research Center at Wright State University in Dayton, OH tabulated the statistical data. The format of this survey is identical to the 1986 survey.

Table 7-46.
Salaries of selected employees of art museums, Association of Art Museum Directors survey: 1987

Position or title	Lowest salary	25th percentile	Median salary	75th percentile	Highest salary	Average salary	Number of responses
				(in dollars)			
Director	20,000	52,494	65,000	80,000	155,000	69,510	129
Administrator	16,500	31,017	40,000	56,775	155,000	44,623	122
Development officer	14,000	31,500	40,000	52,800	122,000	43,700	91
Membership secretary	6,100	15,435	19,000	25,500	59,000	21,379	103
Marketing director	13,500	22,500	32,603	45,000	100,000	36,535	32
Public relations officer	9,600	20,000	25,500	34,257	58,000	28,073	110
Store manager	11,000	18,099	23,000	30,000	62,000	25,317	94
Volunteer coordinator	6,000	16,276	20,000	23,403	44,025	20,687	42
Curator A	15,000	30,000	37,597	54,750	100,000	42,060	96
Curator B	14,080	28,000	34,200	45,382	75,800	37,137	97
Curator C	13,500	23,204	29,000	39,533	62,000	32,525	39
Curatorial assistant	5,200	15,063	17,630	21,951	37,349	18,314	68
Photographer	9,600	20,000	25,419	29,800	50,787	25,177	55
Educator A	11,300	22,000	27,000	36,496	85,500	30,400	114
Educator B	11,200	20,000	23,421	28,000	43,940	24,302	76
Educational assistant	6,000	14,500	16,700	19,141	30,867	16,978	50
Registrar A	10,000	19,397	24,168	30,046	64,427	25,901	126
Librarian A	9,000	19,692	25,411	31,100	65,584	26,912	79
Conservator A	23,000	33,931	41,943	49,400	75,900	42,631	42
Conservator B	19,500	27,367	34,824	42,364	56,892	34,926	34
Conservation assistant	10,000	14,668	18,764	21,951	30,126	19,203	24
Conservation scientist	17,500	31,299	36,800	43,700	47,293	36,863	10
Preparator A	11,500	18,550	22,000	30,771	51,504	24,708	101
Preparator B	8,262	16,000	18,889	24,713	46,272	20,525	76
Editor	15,600	22,000	28,500	40,331	65,108	32,022	57
Head designer	8,640	20,411	26,750	36,600	65,000	29,006	47
Building superintendent	14,750	24,000	30,620	38,415	61,950	32,690	86
Chief of security	7,000	18,000	24,503	31,850	61,439	26,297	86

Note: Relevant position descriptions are available in the complete report. See table 7-45 for methodological note.

Source: Association of Art Museum Directors, 1987 Salary Survey, Montreal, Quebec, Canada, 1987, pp. 5-41.

Table 7-47.
Characteristics of museum libraries: 1974

	Type of museum				
Characteristic	General	History	Art	Science	Other
Average size of collection (books) (a)	3,800	7,000	13,000	10,000	2,500
Average library budget (dollars) (a)	3,000	5,500	14,500	6,000	5,800
Librarians with degree in library science (percent) (a)	40	35	72	40	25
Museums having librarians (percent) (a).................	5	53	24	9	9
Average salaries of librarians (a)................	8,100	8,900	11,000	11,000	7,500
Percent of total responses (N=374).......................	23.4 (b)	51.2	14.6	10.8	NA

NA - Not applicable.

(a) Figures for this report were estimated from graphs.

(b) Category combines General and Other. Separate figures not given in report.

Source: David Hull and Henry D. Fearnley, "The Museum Library in the United States: A Sample," Special Libraries, Vol. 67, No. 7 (July 1976): pp. 290, 292, 295, and 296.

Methodological note: The authors cited above compiled a list of 2,556 museums having a library from the 1973 edition of the Official Museum Directory (Association of American Museums). From this list, 856 museums were chosen at random for the sample. Only libraries with parent bodies that were museums were included; excluded were libraries with parent body that was a State or university and those serving as the parent body for a museum. Responses were received from 374 museums.

Table 7-48.
Number of traveling exhibitions sent out by American Federation of Arts and number of engagements in which they were shown: 1909-1931

Year	Number of exhibitions	Number of engagements in which shown
1909-1910	3	9
1910-1911	9	35
1911-1912	13	43
1912-1913	22	89
1913-1914	21	114
1914-1915	26	124
1915-1916	30	152
1916-1917	31	125
1917-1918	19	106
1918-1919	28	143
1919-1920	45	168
1920-1921	50	214
1921-1922	52	272
1922-1923	56	257
1923-1924	51	205
1924-1925	42	181
1925-1926	42	245
1926-1927	45	295
1927-1928	44	292
1928-1929	47	309
1929-1930	50	285
1930-1931	56	333

Source: Reports of the American Federation of the Arts.
Table taken from: F.P. Keppel and R.L. Duffs, The Arts in American Life, McGraw-Hill Company, Inc., New York, NY, 1933, p. 82.

Table 7-49.
Selected characteristics of traveling exhibitions sponsored by 14 nonprofit traveling exhibit services: 1976-1977

			Range	
Characteristic	Measure	Average	Low	High
Space required (Based on 5 services)	square feet	639	45	1,500
Time exhibition circulated (Basd on 14 services)	years	2.2	1.5	4.0
Length of showing per site (Based on 14 services)	months	1.1	.5	1.5
Range of exhibition fees (Based on 14 services)	dollars	196-5,145	0	30,000
Exhibitions offered (T=496) (Based on 14 services)	number	35	6	224
New exhibitions added annually (T=128) (Based on 14 services)	number	9	2	40
Bookings of exhibitions in 1976 (T=1,983) (Based on 13 services)	number	153	NA-1	1,000
Persons who saw exhibitions in 1976 (Based on only 4 services)	number	2.89 million	NA-60,000	8 million
Pieces in most exhibitions (Based on 13 services)	number	86	NA-10	275
Annual budgets (T=2,728,322) (Based on 11 services)	dollars	248,037	10,000	732,088
Exhibit fees as portion of budget (Based on 13 services)	percent	38.7	0	83
Staff members (T=117) (Based on 14 services)	number	8.4	2	26

NA - No figures available.

Source: Victor J. Danilov, Traveling Exhibitions, prepared under a grant from the National Endowment for the Arts, Association of Science-Technology Centers (ASTC), Washington, D.C., 1978, pp. 5, 11-14.

Methodological note: ASTC received a grant from NEA to conduct a survey of the 14 nonprofit traveling exhibition services and to organize a workshop for these services. The mail survey was completed in Fall 1977, and the workshop in November was attended by 78 representatives of traveling exhibitions services, users, and suppliers. Responses were received from all 14 services; however, response to individual items varies.

Table 7-50.
Number of listings in the Guide to Ethnic Museums, Libraries, and Archives in the United States, by type of collection and ethnic group represented: 1977

Type of collection	Number of responses
Libraries	192
Museums	148
Archives	146
Library/archives	115
Art gallery and other combination	84
Museum/library/archive	51
Museum/library	35
Museum/archive	16
Ethnic group represented*	
American Indians	137
Black Americans	66
Jewish Americans	64
German Americans	35
Ukrainian Americans	32
Lithuanian Americans	30
Polish Americans	30

*A total of 70 ethnic groups were listed in 63 categories, including multinational. Categories with the largest numbers of listings are given here.

Source: Lubomyr R. Wynar and Lois Buttlar, Guide to Ethnic Museums, Libraries, and Archives in the U.S., Program for the Study of Ethnic Publications, School of Library Science, Kent State University, Kent, OH, 1978. Listings were counted for this report.

Methodological note: A survey was conducted in 1977-1978 by the Program for the Study of Ethnic Publications at Kent State University. Questionnaires were mailed to 2,475 organizations and institutions believed to be ethnic museums or to include a museum function within a larger organization. Of the 1,407 questionnaires returned and analyzed, 828 responses were included in compiling this published list of ethnic museums, libraries, and archives.

Table 7-51.
Characteristics of African American museums: 1987

Characteristic	Number of responses	Percentage
Type of museum (N=52)		
History	22	42
Ethnic cultural center	10	19
Art	8	15
Historic house or site	7	13
Other	4	8
No answer	1	2
Governing authority (N=52)		
Private	23	44
State	7	13
University	7	13
Local government	3	6
Foundation	3	6
Federal	3	6
County	2	4
Church	2	4
Other and missing data	2	4
Location by region (N=52)		
East (16 States and 1 province)	43	83
Northeast (9 States and 1 province)	(25)	(45)
Southeast (7 States)	(18)	(35)
West (4 States)	9	17
Operating budget (N=47)		
Less than $50,000	13	28
$50,000 to $100,000	11	23
$101,000 to $250,000	12	26
Over $250,000	11	23
($256,000 to $425,000)	(6)	(12)
($700,000 to $900,000)	(3)	(6)
(Over $1.2 million)	(2)	(4)
Use of funds (N=46)		
All personnel costs	NA	43
All costs related to housing	NA	21
All costs related to the collections	NA	9
Other costs not included above	NA	17

NA - Not given.

Source: Harris H. Shettel, AAMA Profile of Black Museums, African American Museum Association, Washington, D.C., 1987, table 3, p. 16; table 4, p. 16; text and table 5, p. 17; text and table 6, p. 18; and table 7, p. 19.

Methodological note: In 1986-1987, with funding fromn the National Endowment for the Humanities, the African American Museum Association surveyed its 99 institutional members, not all of which are museums, in 28 States. Other black organizations believed either to collect or exhibit objects identified with the black experience were also surveyed. Responses from 52 museums in 23 States and Canada were used to compile the profile of black museums.

Table 7-52.
Sources of income for African American museums: 1987

Source (N=46)	Average percent of budget
State	21.39
Federal	13.46
Local government	12.00
Individual gifts and donations	9.65
Local business	8.76
Dues	5.50
Endowments	4.70
Admission fees	3.57
County	3.50
Sales	2.07
United Way	1.09
Trust funds	1.00
Savings	.30
Loans	.22
Other	10.93

Note: The Federal (3 museums) and university (7 museums) in the above table have unique situations; the former are totally supported by the government, and the latter are indirectly supported by whoever supports the university. Of the 52 museums sampled, 27 (52 percent) have a sales shop as a source of income; 46 answered this question regarding sources of income. See table 7-51 for methodological note.

Source: Harris H. Shettel, AAMA Profile of Black Museums, African American Museum Association, Washington, D.C., 1987, table 8, p. 20.

Table 7-53.
Funding sources for African American museums by type of museum: 1987

Museum characteristic	Federal	State	County	Local business	Individual gifts, donations	Other (a)
			(average percent of budget)			
Type of museum governing authority (N = 38)						
Private (N = 22)......................	6	21	3	9	16	45
Public (N = 16).......................	26	30	0	6	(b)	38
Type of museum's subject (N = 42)						
History (N = 19)......................	8	20	0	8	10	54
Art (N = 8)...........................	16	37	6	6	13	22
Ethnic cultural center (N = 8)........	0	5	14	13	13	55
Historic house or site (N = 7)........	42	21	0	11	4	22
Operating budget (N = 43)						
Below $50,000 (N = 12)................	2	17	4	8	6	43
$50,000 to $100,000 (N = 10)..........	8	27	0	4	13	48
$100,000 to $250,000 (N = 11).........	24	6	10	8	8	44
Over $250,000 (N = 10)................	26	34	0	10	5	25

Note: See table 7-51 for methodological note.

(a) The "Other" category includes dues, endowments, admission fees, sales, United Way, trust funds, savings, loans and other sources. See table 7-58 for distribution of total.

(b) Less than 1 percent.

Source: Harris H. Shettel, AAMA Profile of Black Museums, African American Museum Association, Washington, D.C., 1987, table 33, p. 58; table 29, p. 56; and table 38, p. 62.

Table 7-54.
Information on visitors to African American museums: 1987

Information category	Percentage
Museums performing visitor studies (N = 50)	
Collected any information on visitors	Less than 40
Topics of visitor studies	
Visitors liked visit	37 (a)
Visitors learned from visit	24 (a)
Visitors' reasons for visit	29 (a)
Demographic information on visitors	21 (a)
Demographic information on visitors (N = 49)	
Ethnic	
Black	75
White	21
Hispanic	2
Other	2
Sex	
Male	43
Female	57
Age	
60 and above	11
45-59	17
30-44	18
19-29	21
13-18 (school-related visits)	13
13-18 (independent visits)	2
12 and below	15
Total visits per museum per year (N = 45)	
Greater than 50,000 (b)	13
20,000 to 50,000	16
5,000 to 20,000	25
2,000 to 5,000	22
Less than 2,000	24
Distribution of visitors' residences	
Immediate neighborhood	35
Community	39
Suburban areas	11
Distant locations	15
Size of population served by museums (N = 47) (c)	
Greater than 2 million	19
500,000 to 2 million	21
100,000 to 500,000	24
50,000 to 100,000	19
Less than 50,000	17

Note: See table 7-51 for methodological note.

(a) Percent of museums that collected information on visitors.

(b) The mean number of visits reported is 23,765 in a single year (mostly 1985 figures). The maximum number is 200,000 and the minimum is 400.

(c) The mean population served is 878,878, with a maximum of 5 million and a minimum of 5,000.

Source: Harris H. Shettel, AAMA Profile of Black Museums, African American Museum Association, Washington, D.C., 1987, table 16, p. 40; table 15, p. 39; text and table 14, p. 38; and text and table 13, p. 37.

Table 7-55.
Status of collection records of African American museums: 1987

	Objects inventoried		Objects catalogued	
Status description	Number	Percentage	Number	Percentage
Almost all	25	40	15	29
Over half	7	14	6	12
About one-half	4	8	5	10
Less than half	9	17	13	25
No answer (N = 52)	0	0	1	2
Activity carried out within last two years	NA	88	NA	84

	Yes	No
	(percent)	
Computerized collection records	19	81
Formal written statement regarding		
Collection policy	44	56
Loan policy	42	58
Disposal policy	29	71

NA - Not available.

Note: See table 7-51 for methodological note.

Source: Harris H. Shettel, AAMA Profile of Black Museums, African American Museum Association, Washington, D.C., 1987, table 11, p. 33 and text, p. 34.

Table 7-56.
Frequency of exhibition programs in African American museums by selected museum characteristics: 1987

Characteristic	Frequency of exhibits Never	Less than 1 per year	About 1 per year	2 or 3 times per year	More than 3 per year	No answer
	(percent)					
Type of exhibit (N = 52)						
How often do you install new long-term exhibits?.....	0	40	33	17	4	6
How often do you install traveling exhibits from other institutions?.........	23	17	14	21	21	4
How often do you install temporary exhibits of your own?........................	6	14	14	40	26	0
How often do you provide traveling or temporary exhibits to other museums?..	38	15	14	19	12	2
Type of museum subject area (N = 45)						
History (N = 22)............	NA	45	41	14	0	NA
Art (N = 7).................	NA	14	43	29	14	NA
Ethnic cultural center (N = 10)...........	NA	30	30	30	10	NA
Historic house or site (N = 6)..............	NA	83	17	0	0	NA
Type of museum governing authority (N = 40)						
Public (N = 19).............	NA	58	32	10	0	NA
Private (N = 21)............	NA	28	38	29	5	NA
Operating budget (N = 44)						
Below $50,000...............	NA	46	46	8	0	NA
$50,000 to $99,999..........	NA	22	33	34	11	NA
$100,000 to $250,000........	NA	27	46	18	9	NA
Over $250,000...............	NA	46	27	27	0	NA

NA - Not applicable.

Note: See table 7-51 for methodological note.

Source: Harris H. Shettel, AAMA Profile of Black Museums, African American Museum Assocation, Washington, D.C., 1987, table 12, p. 35; table 25, p. 54; table 32, p. 58; and table 36, p. 61.

Chapter 8

Motion Pictures, Radio, and Television

Section 8-1. Motion Pictures
Tables 8-1 through 8-21

Section 8-2. Radio and Television
Tables 8-22 through 8-70

Section 8-3. Selected Data on Employment/Education in Motion Pictures and Broadcasting
Tables 8-71 through 8-84

Creative works currently reach the public in the United States primarily through radio, television, recordings, and motion pictures. This chapter covers some important aspects in the development and current status of these media.

Section 8-1 presents selected tables on the motion picture industry. Section 8-2 presents tables on radio and television, and section 8-3 presents summary data on employment in motion pictures, television, and radio.

Major Sources of Information

An excellent source of data on radio and television is Christopher H. Sterling's 1984 work, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, 1984. Sterling has culled material from a number of sources and integrated them. Many of the tables in the section on radio and television are taken directly from his material. An earlier work by Christopher Sterling and Timothy Haight, entitled, The Mass Media: Aspen Institute Guide to Communications Industry Trends, published in 1978 includes information on books and motion pictures in addition to radio and television.

By section, data presented in this chapter were obtained from the following sources.

Motion Pictures

- The National Association of Theatre Owners (NATO);
- The Motion Picture Association of America (MPAA);
- The Census of Service Industries.

Radio and Television

- Christopher H. Sterling's Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983. Primary sources used by Sterling are identified on the tables;
- Television and Cable Factbook, produced by Television Digest;
- National Cable Television Association, Cable Television Developments;
- Paul Kagan and Associates, Cable TV Programming News Roundup;
- Broadcasting Cablecasting Yearbook;
- Corporation for Public Broadcasting.

Selected Data on Employment/Education in Motion Pictures and Broadcasting

- Screen Actors Guild;
- Bureau of Labor Statistics, Employment and Earnings series and Current Population Survey;
- Department of Education, Earned Degrees Survey.

This report does not discuss the recording industry (tapes, records, and cassettes) and only very limited information is included on the burgeoning video cassette recorder (VCR) field.

Section 8-1. Motion Pictures

Finances

Table 8-1 presents total box office receipts for motion pictures from 1929 to 1986. In 1929 gross receipts were $720 million and in 1986 they were about $3.8 billion. The 1986 figure can be compared with the amount of total commercial advertising expenditures for television, about $20 billion in 1986. Consumers now more frequently pay for entertainment indirectly through increased cost of the advertised consumer items. The use of pay TV, present in almost 50 percent of homes by 1988, and VCR's, present in 21 percent of homes by 1985, is changing this somewhat (see table 8-22 and 8-28).

The historical data document the decrease in motion picture receipts as a percent of total admissions to recreational activity (from 88 percent at the peak in 1943 to 37 percent in 1986) and as a percent of total consumption expenditures (from 1.28 in 1943 to .13 in 1986) (table 8-1).

Tables 1-5a and 1-5b in chapter 1 include summary data on corporate profits from the motion picture industry from 1929 to 1982. These data indicate that profits peaked in 1946 as a percent of total profits and in constant dollars. They also show some increase in the period of the 1970's and 1980's.

Motion Picture Distributors

Table 8-2 gives the percentage distribution of film rental market shares among distributors for 1970 to 1986, and table 8-3 includes the percentage distribution of the total share of gross box office receipts by distributors in 1986. The film rental market shares, presented in table 8-2, represent the distributors' share of the box office gross and, hence, are a preferred measure of distributor performance. As can be seen from tables 8-2 and 8-3, 9 [illegible] 14 major distributors account for virtually all of the market rental shares and box office gross. The top five appear to alternate in achieving the largest percent of film rental shares. In 1986, the largest share went to Paramount with 22 percent, in 1985 to Warner Brothers with 18 percent, in 1984 back to Paramount, and in 1983 the largest share went to Fox with 21 percent.

Costs of Production

Table 8-4 presents data on the range of film negative costs by major distributors in 1986 and 1987. This category represents the cost of producing the film. In 1987, the median category for cost of production was $9 to $12 million. Almost half of the 139 films (45 percent) cost $12 million or over. Three films cost over $30 million. About 15 percent were in the category of under $6 million, 23 percent in the category $6 to $9 million, and 16 percent in the category $9 to $12 million.

Advertising Costs

In 1985, motion picture advertising costs totaled $849.5 million. The largest percent of advertising expenditures (68 percent in 1985) went to newspapers, with about 27 percent going to television, and the rest going to radio, magazines, and cable (table 8-5).

Admission Prices

Table 8-6 presents average admission prices from 1948 to 1987. In current dollars, the price has increased from an average of 36 cents in 1948 to an average of $3.86 in 1987. In constant 1985 dollars, the data indicate that the price increased until about 1967 and has since then stabilized and even declined (from $3.97 in 1977, to $3.71 in 1987 in constant 1985 dollars, as shown in chart 8-1).

Number of Motion Pictures Released

Data on the number of motion pictures released vary considerably, depending on which types of films and distributors are included. Tables 8-7 to 8-10 present summary data on film releases.

According to Motion Picture Association of America (MPAA) data from 1930 to 1982, major national distributors released 350 to 490 films per year in the 1930's and 1940's (table 8-7). After 1950, they declined to levels between 200 and 300 per year. In 1982, 208 new films were released by national distributors and 39 were re-released (table 8-7).

Table 8-8 presents data on the numbers of films produced by both Motion Picture Association of America members and independent film producers. The table is based on the number of films rated by the MPAA and has larger figures than in table 8-7. For example, in 1982 the total number of films listed is 349, with independent sources representing 55 percent of the total. Table 8-9 presents data on films released by 90 distributors including independents. These data tally to about 400 to 500 films per year for the period of 1983 to 1987.

Christopher Sterling and Timothy Haight in their 1978 book, The Mass Media: Aspen Institute Guide to Communications Industry Trends, note that despite the problems of classification and differing estimates:

> The film industry is still completing its transition from its pre-television mass medium role to its present status as a more specialized entertainment medium. However, the overall trend in motion pictures is clear: a smaller annual output of the traditional Hollywood product and continued emphasis on products that cater to smaller, more specific, audiences.[1]

Motion Picture Ratings

Further information on the number of films released, as well the level of the subject matter, is provided by looking at the distribution of ratings. Data on the number of films rated and the distribution of ratings are presented in tables 8-11 to 8-14.

The current motion picture rating code was developed in 1968. The old system of self regulation, which began with the establishment of the Motion Picture Association of America in 1922, involved seeking the Motion Picture Seal of Approval by the Production Code Administration. Major companies belonging to the MPAA voluntarily agreed not to distribute films not obtaining the seal of approval. Often films would be modified to obtain the seal. Jack Valenti, Executive Officer of the MPAA, cites several factors leading to the development of a new system. Among them were the Supreme Court Decision in the 1950's that brought about the separation of studio and theatre ownership. He notes: "Out of the relinquishment of power from the big studios, came a thrust of the filmmaker to garner a larger share of the creative command decisions."[2] Among the other factors was the Supreme Court decision that States and cities have a constitutional power to prevent the exposure of children to books and films, a power which could not be extended to adults. Finally, cultural and social changes of the 1960's resulted in several major films being produced which conflicted with the formal rules in the Motion Picture Code. One film, "Blow Up," was denied the seal and then released by its producer, MGM, through a subsidiary company, thereby flouting the voluntary agreement of MPAA members not to release films without a Code seal.

The 1968 system was developed by representatives of MPAA, the National Association of Theatre Owners (NATO), and the governing committee of the International Film Importers and Distributors of America (IFIDA). Under the new system, films would no longer be approved or disapproved. Instead, movies would be rated for parents. It would then be the parents' responsibility to make an informed decision on whether their children should attend. The categories included "G," for general patronage; "PG," parental guidance suggested; "R," no one under 17 admitted without parent (initially under 16); and "X," no one under 17 admitted. "PG-13" was added in 1984.

Film distributors are not required to submit a film for rating, but the vast number of films are submitted. The exception is pornographic films. Most of these are not submitted, but give themselves an "X" rating. This is the only rating which may be self applied. Hence, the tables in this report do not list the true number of "X" ratings. The NATO estimates that about 85 percent of exhibitors subscribe to the rating program and attempt to enforce it.

Table 8-11 gives the distribution of ratings by category for the period 1968 to 1987. Since "X" rated films are generally not submitted, the table does not reflect a distribution including these films. A total of 7,806 films have been rated since 1968. Of those, almost half were "R" rated (47 percent), about one-third were rated "PG", and 12 percent were rated "G." The category "PG-13," introduced in 1984, has already been given to 3 percent of the films. About 5 percent received an "X" rating. Table 8-12 presents the MPAA rated films by producer. Just over half (54 percent) of the films rated have been distributed by independents, while 89 percent of the "X" rated and 66 percent of the "R" rated films were distributed by independents.

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[1] Christopher Sterling and Timothy Haight, The Mass Media: Aspen Institute Guide to Communications Industry Trends, Praeger Publishers, New York, 1978, p. 32.

[2] Jack Valenti, "The Voluntary Movie Rating System," Encyclopedia of Exhibition, Wayne Green, ed., National Association of Theatre Owners, 1987, p.66.

Table 8-15 presents the Academy Award winners for the three major categories (best actor, best actress, best picture) from 1927-28, the first year they were awarded, to 1986.

Top Grossing Films

Table 8-16 gives the 25 top grossing films for 1986. This table is interesting in that it gives an indication of the concentration of receipts. Together these 25 pictures accounted for $1.6 billion in receipts, about 42 percent of total motion picture receipts.

Number of Theatre Screens

Data on the number of theatre screens, as on the number of films released, vary depending on the types of theatres included. The Census of Service Industries data (used for some years in table 8-17) include commercially operated four-wall and drive-in theatres primarily engaged in the exhibition of motion pictures. Establishments primarily engaged in commercial exhibition of motion pictures on an itinerant basis, with portable projection and sound equipment, are also included. Table 8-17, presenting data from 1948 to 1987, documents the decline from highs in the late 1940's (18,631) to lows in the 1960's (12,652 in 1963). These declines were followed by increases in the late 1970's and 1980's (up to a high of 22,731 in 1987). This recent increase in screens, however, in part reflects the trend to use of multiple screens with smaller capacity for seating.

Movie Attendance

Movie attendance data are presented in tables 8-18 and 8-19. Table 8-18, taken from the Census Bureau Historical Statistics volume, documents the rise and decline in attendance over the period, 1922 to 1965. The data were developed on the basis of an index for weekly attendance and represent only approximations. They cannot be converted to yearly admissions and compared to the data in table 8-19. The data on yearly admissions from 1970 to 1987 in table 8-19 show some increases in the 1980's over the 1970's but in general indicate a rather flat trend since the mid 1970's. Table 8-20 presents data from a study sponsored by the Motion Picture Association of America, conducted by the Opinion Research Corporation, on frequency of attendance by age and marital status. Attendance is most frequent among teenagers; about half indicated they attended at least once a month.

American Film Institute

Table 8-21 presents summary data on the American Film Institute (AFI) from 1979 to 1986. The American Film Institute was established in 1967 to serve as a focus and center of coordination for the many individuals and institutions concerned with the moving image as art. The Institute receives about 22 percent of its budget from the National Endowment for the Arts. The rest of its funding comes from fundraising and revenue-generating activities. There are currently 135,000 AFI members. A description of the activities of AFI is presented in the methodological note for table 8-21.

Section 8-2. Radio and Television

Table 8-22 presents summary statistics on utilization of selected media in the United States. These data are presented in more detail in the tables that follow.

Growth of the Television Industry

Tables 8-23 and 8-24 present data on the growth of television stations and households with television sets. The effective beginnings of television occurred shortly after the end of World War II. The proportion of television households climbed from essentially none at the end of World War II in 1946 to a significant 9.0 percent by 1950. From that point, growth was rapid, reaching 93 percent of the households by 1965 and virtual saturation of 98 percent by 1978; that percentage remained level through 1986. Meanwhile, the number of commercial stations has increased more than ninefold in 40 years to 919 in 1986 (table 8-23). The rapid growth of households in possession of color receivers during the same time period should also be noted, with 89 percent of the homes equipped by 1981 (table 8-24).

Television Network Affiliation

The three major networks dominate the television medium, although the proportion of stations affiliated with the networks fell steadily from 100 percent in 1952 to 80 percent in 1982 (table 8-25). NBC has been the largest of the three since 1947, although by 1961 CBS had almost drawn even. ABC lagged behind the other two networks in numbers of affiliates until the 1980's, when it achieved approximately the same size as its competitors. It should be noted, however, that by 1982 the independent stations taken together, and constituting 20 percent of all stations, were approaching the magnitude of each network's proportion of stations.

Growth of Radio

Table 8-26 documents the development of the radio industry. Starting with five AM stations on the air in 1921, by 1927 there were 681. That number increased slowly until the Depression, when a small drop occurred. By the latter years of the 1930's steady growth reappeared. After a plateau during World War II, the number of stations increased vigorously, growing from 948 in 1946 to 4,634 in 1983.

For the first two decades of the radio era, commercial radio was synonymous with AM. The first FM stations to broadcast appeared during World War II. With the war's end, there was a sudden boom in establishing commercial FM stations, which was reversed in the 1950's. By the end of that decade, however, practically all of the allocatable AM bands in the profitable urban markets had been awarded. The FM market then became ripe for development, assisted both by Federal government policy and by technical advances permitting stereo broadcasting. Thus, the growth in total radio stations since 1960 is largely attributable to FM.

Educational radio does exist among the AM stations. However, since the FCC never placed a specific allocation for AM educational radio, as it has done for FM, statistics are incomplete. Sterling estimates the number of educational AM stations at about 30 since 1940.[3] For FM, however, the educational presence is very visible. About one-third of all FM stations in 1983 were classified as educational.

Radios in Use

Radio households grew from .2 percent in 1922 to 81 percent in 1940 and reached 95 percent by 1950 (table 8-27). Automobile radios are a significant part of the radio medium. There are many more automobiles than households with radio receivers (in 1981, 115 million compared with 80.5 million), because there are more cars than households in the United States. In 1972, the proportion of autos with radios was estimated at 95 percent, and this estimate has been arbitrarily assigned since that date because 100 percent is deemed impossible to achieve. However, auto radios had a slower growth rate than did household radios, with the Depression and war years displaying a flat curve and even a decline. It took four years to go from 25 percent in 1946 to 50 percent in 1950, 20 more years to reach 90 percent in 1970, and virtual saturation in another two years.

Radio Network Affiliation

Radio networks have a developmental history much different than that for television. NBC was the first to start broadcasting in September 1926. In January 1927 NBC reorganized its service into the red and blue networks. As shown in table 8-26, CBS quickly overcame NBC's early lead in number of affiliates within five years, only to fall behind again in the late 1930's. While the two networks combined constituted only a small fraction of all stations, their steady growth reached an accumulation of 52 percent of all stations by 1938. By that time, Mutual had appeared and quickly become a major factor. However, NBC had achieved a strong competitive edge at the same time, causing the FCC to order it to divest itself of one of its two networks. This occurred in 1942 with the sale of the blue network, and ABC appeared on the scene.

By 1947, the four networks completely dominated radio broadcasting with 97 percent of all AM stations. The growth was primarily due to the rapid expansion of Mutual and, to a lesser extent, ABC. The networks had reached their peak, however. The postwar years saw a rapid growth in the number of independent AM stations. The number of network affiliates increased slightly during that period, but their proportion of all stations dropped rapidly to 50 percent by 1955. The number of affiliates fluctuated for a while, but their proportion fell to 33 percent by 1966.

An important change had taken place in the meaning of network affiliation during the 1960's. As the independents grew in influence and television became more pervasive, the role of the networks in radio diminished to providing special services – most notably news reports. ABC carried this approach to new heights by establishing four specialized services in 1968 (entertainment, contemporary, information, and FM network). ABC's reward was an instant jump in number of affiliates, and it led the resurgence of network affiliation to the level of 71 percent of all AM stations in 1981. Specialization of radio stations in programming is now the mode, both for network affiliates and for independents.

The statistics in table 8-26 are ambiguous because of the treatment of commercial FM stations, which exceeded 1,000 by 1963. As Sterling points out, all of the networks had some FM station affiliates by the 1970's, and these are included in the numbers of affiliates in the table.[4] However, FM stations are excluded in the column Total AM stations, thus inflating the proportions shown in the last column. Moreover, omitted from table 8-26 is the

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[3] Christopher Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, p.4.

[4] Christopher Sterling, Electronic Media, p. 14.

National Public Radio Network which, by 1983, included 280 FM stations.[5]

Cable Television

With the postwar development of broadcast television across the country, many communities found that distance from transmitters, or hills blocking the line of sight, prevented acceptable reception. Community Antenna Television (CATV) was their solution, placing a suitable antenna atop a hill to pull in all available television signals. A cable network provided connections from the antenna to the homes of individual subscribers, who paid an installation charge as well as monthly fees. Thus, cable TV began in 1948.

The cable system idea spread from the areas of poor reception to areas with meager television service, in order to obtain more channels. When cable companies began to develop their own programs, the foundations of modern cable systems were born. However, expansion into the larger market areas was held up by the FCC, pending resolution of questions of regulation and property rights of broadcast television. The complicated disputes were settled in 1977, giving cable TV opportunities to move into all areas – provided the economics of the expansion were acceptable and local regulations could be met.

From 1952 to 1969, growth of cable television was confined to very small systems, and the percentage of TV homes with cable did not reach 3 percent until 1967.[6] The growth of cable television since 1969 is shown in table 8-28. Whereas in 1969, with 2,490 systems, there were fewer than 4 million subscribers, in 1986, with about three times the number of systems as in 1969, there were 14 times the number of subscribers. The steady increase in number of systems accelerated in the 1980's, so that by 1986 nearly 50 percent of the households with TV sets also subscribed to cable (table 8-28).

The distribution of cable systems, according to number of subscribers for 1987, is shown in table 8-29. (The total number of subscribers in this table disagrees with that for table 8-28 because data were not available for 511 cable systems.) The disparity between number of cable systems and number of subscribers is clearly seen in columns 3 and 5 of this table. The 1.77 percent of the systems with 50,000 or more subscribers have 30 percent of all subscribers, while the systems with fewer than 3,500 subscribers (constituting 75 percent of the systems) have only 12 percent of subscribers.

Pay TV

During the early 1970's "pay TV" was also developing. Homes subscribing to cable, now called "basic subscribers," became eligible for special programming by paying a fee for additional channels. Home Box Office was created in 1972 to provide this service by showing movies on its channel. The channel signal was scrambled, and the subscriber could unscramble the signal by paying a monthly fee or, in some cases, a per-program fee. Soon other film services sprang up, as well as live sports coverage. The industry refers to these programs as pay units. Use of pay units, of course, increases the income of cable systems.

Table 8-30 presents statistics on the growth of pay unit subscriptions since 1973. Not all systems offer the extra pay cable channels, although the great majority do. Comparing the third column of table 8-30 with the second column of table 8-28, it can be seen that 88 percent of all cable systems offered pay TV in 1986. A subscriber may order more than one pay channel; therefore the pay units shown in column 2 of table 8-30 show the total number of extra channels paid for, not the number of homes subscribing to pay channels. The ratio of total pay units to number of basic subscribers, shown in the last column of table 8-30, grew rapidly after the 1972 introduction, reaching 87.5 percent in 1984. In 1986 that ratio declined to 80.8 percent, and the number of pay units has recently increased at a slower rate than the number of basic subscribers. That recent trend is also reflected in the ratio of number of pay units to the number of homes passed by the cable systems (i.e., with the option of tying into the system). As may be seen in the fourth column of table 8-30, that proportion also reached its peak of 49.5 percent in 1984 and declined to 46.2 percent by 1986.

Another aspect of pay TV is distribution by satellites. Satellite communications technology permits transmission of television signals to any location with a receiving dish. This advance was especially valuable to isolated locations lacking broadcast TV and for which a cable system would be prohibitively expensive, but the use of dishes was by no means confined to those situations. By scrambling the signal, and charging for the de-scrambling device through monthly payments, the system operator could make a profit and bring unique programming to homes. Home Box Office was the first to exploit this technology in 1975. However, neither subscription television (STV) with its one-channel distribution, nor multi-channel distribution services (MDS), both based on satellite transmission to receiving dishes, could compete with multi-channel cable TV, and they have not become major factors in the pay TV market.

Penetration of the various formats for 1986 and 1987, with projections for 1988, is compared in tables 8-31a and

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[5] Christopher Sterling, Electronic Media, p. 15.

[6] Christopher Sterling, Electronic Media, p. 28.

8-31b. Table 8-31a provides estimates of size, while table 8-31b shows proportions for certain key relationships. The small number of subscribers to the satellite-and-dish types of system is noted: backyard pay TV, MDS, STV, and SMATV (master antennas used in large apartment buildings) are all very small compared to cable TV (table 8-31a). The number of backyard dishes appears to be slowly growing, estimated to exceed 2 million in 1988. Subscription to backyard TV likewise appears to be growing slowly, but the other satellite-based formats seem to be in a no-growth or declining phase.

Table 8-31a shows, on the other hand, continued steady growth in basic subscribers and pay TV units. Also revealed is the explosive growth of a new service that has been available only since 1980: video shopping. Shopping channels are found on broadcast television, cable, STV, MDS, and SMATV. From 1986 to 1987, the proportion of all TV households having one or more video shopping channels increased from 23 to 60 percent; for 1988, it is projected at 73 percent (table 8-31b).

The degree of penetration by cable TV (table 8-31b) is level for 1986 and 1987, with little growth projected for 1988. Coverage of the country by cable systems is already high, for 81 percent of households with TV were passed by cable in 1987. The proportion of homes with access to cable that actually subscribed in 1987 was 58 percent, and it is estimated that 50 percent of homes with TV will be basic cable subscribers in 1988.

Ownership and Control

Television

Multiple ownership of broadcast media has become common. The increase in group ownership of commercial television stations from 1948 to 1983 is shown in table 8-32. In 1948, 37.5 percent of all TV stations were group-owned; the proportion rose steadily to 73.3 percent owned by groups in 1983.

The top 15 group owners in television for 1959 and 1980 are shown in table 8-33. The column labeled "Net weekly circulation" discloses that the stations owned by the three big networks head the list in numbers of homes in their broadcast areas. Their stations are concentrated in the largest markets. Overall, however, the 87 stations owned by the top 15 corporations in 1980 constitute only 11 percent of the 734 commercial stations existing in 1980. In that same year, there were 144 groups owning a total of 506 stations (table 8-32). Subtracting the holdings of the top 15 leaves the remaining groups with an average of 3.3 stations per owner, compared with the average of 5.5 for the top 15. Group ownership is diffuse, and most firms broadcast to small markets. The fact that the FCC had, during that period, set a limit of seven television stations per owner (plus 7 AM and 7 FM radio stations) seems to have prevented great concentration in a few hands. In 1984, the FCC changed its rules on ownership, so that 12 television, 12 AM radio, and 12 FM radio stations were permissible for an owner.

Radio

Concentration of control in radio was high in the late 1930's and the 1940's, with the proportion of AM stations affiliated with networks (see table 8-26) reaching a peak of 97 percent in 1947. Network affiliation does not equal network ownership, however. Data on group ownership for several points in time, including the years of highest network affiliation, show that many more group owners than the networks were operating (table 8-34). By 1967, for example, 373 groups owned AM radio stations, accounting for 31.4 percent of all stations.

Table 8-35 lists the top 15 group owners in radio in 1980. Two of the major networks (CBS and ABC) top the list in numbers of stations owned and, most importantly, in numbers of listeners reached in an average rating week. NBC ranks sixth in listener ratings, but 13th in number of stations. The other 12 owners, however, were not networks: they did not originate programs. Moreover, these 15 leading owners accounted for only 164 stations, which constituted 2 percent of the 7,714 AM and FM commercial stations broadcasting in that year.

Ownership by the Print Media

The newspaper-magazine industry has achieved a significant role in broadcast ownership. Table 8-36 demonstrates the steady progress of this industry in acquiring broadcast facilities. In 1980, to continue the above comparisons for a single year, the 579 AM and FM stations owned by the press constituted 7.5 percent of all commercial radio stations. Also worth noting are the 230 television stations owned by the press in the same year, which constituted 31 percent of the 734 commercial television stations counted that year. This cross-ownership of media has been controlled to some extent by the FCC's prohibiting a newspaper from owning more than one television or one radio station in the area served by the paper.

Minority Ownership

As seen in table 8-37, the ownership of radio and television stations by minority groups is negligible. Comparison of two years – 1977 and 1982 – displays some growth in minority ownership, particularly radio, which increased fourfold compared with a twofold increase for television. Nevertheless, only 2 percent of all radio stations have minority owners. According to Sterling, it is not clear how minority ownership was defined for these data, but it is assumed that majority control by members of one or more ethnic or racial minorities was the determinant.[7]

Cable

Multiple ownership is common in cable television. Table 8-38 presents data on the proportion of all cable subscribers served by the largest multiple system operators of cable systems for the years 1969 to 1981. There was a fairly rapid rise in the concentration of subscribers among multiple owners until 1973. A small decline then set in, but the degree of concentration began to increase again in 1979. By 1981, the four largest firms served 27.3 percent of all subscribers, while the largest 50 served 77.8 percent.

The top 50 multiple service operators for 1987 are listed in table 8-39, as obtained through Paul Kagan Associates. Together they serve 33,640,300 subscribers, 81 percent of Kagan's estimate of the total number of cable subscribers for 1987 in table 8-31a. These operators are a mix of companies, from those whose sole business is cable television to newspaper/magazine publishers, broadcasters, cinema producers, and others.

An insight into the size of cable systems is gained from table 8-40, which presents the 50 top cable systems in the country in terms of number of subscribers. The largest, in central Long Island, New York, had 282,000 basic subscribers in May 1987. The 50th had 87,586 subscribers. Adding an indeterminate number of multiple pay units for many subscribers offers a glimpse of the potential in these large markets.

Financial Aspects of Electronic Media

Revenues, Expenses, and Profits: Commercial Television

The balance sheet for commercial television from 1948 to 1980 is shown in tables 8-41 and 8-42. The first table is concerned with the television networks and their owned and operated stations. The second table covers stations other than the network-owned, plus a summary for all stations. The data come from the FCC, which stopped collecting such statistics after 1980.

Until 1959 (table 8-41), separate figures for the networks and their stations were not available. It is noted that the networks' expenses exceeded revenues in the first three years during their start-up period, but pre-tax earnings grew rapidly after that. Looking separately at the networks and their stations, the profitability of the stations is clearly seen. The 15 network-owned stations had profit ratio percents ranging from the high 30's to mid 40's throughout much of this period, compared with single digit profit ratios for the three networks until 1973. These stations, of course, are located in the largest television markets and have the greatest potential for large profits. Also of interest is the comparison of earnings for networks and their stations: from 1959 (when data first became available) through 1971, pre-tax earnings for the 15 network-owned stations exceeded that of the networks by wide margins. By 1972, the networks were able to revise their advertising pricing structure, and their profits rose rapidly thereafter. Nevertheless, the 15 network owned stations still accounted for 39 percent of the networks' combined pre-tax earnings in 1980.

Turning to the stations not owned by the networks (table 8-42), as a group they started out by losing money. After 1950 they became profitable, with profit ratio percents ranging mostly from the low 20's to the low 30's. By 1980, the average profit per station (pre-tax) for the 710 stations not owned by networks was $1,576,000 million. However, for the 15 network-owned stations (see table 8-41) the average profit in 1980 was $13,900,000. This demonstrates the earnings potential for the largest markets.

The last part of table 8-42 sums the data for all commercial television, including the networks and their 15 stations. The industry's earnings before taxes rose from substantial losses in 1948 and 1949 to profits of $552 million in 1972, and experienced a sudden jump from $780 million in 1975 to $1,250 million in 1976. It climbed steadily from that point to $1,653 million in 1980.

Advertising on Television

Commercial television is supported by advertising. For 1985, advertising on television reached $20 billion. Expenditures by advertisers for 1949 to 1985 are shown in table 8-43a and a breakdown of network billings from 1963 to 1985 is shown in table 8-43b. Network expenditures refer to purchase by network advertisers for access to individual stations broadcasting the program, costs of producing the program, and costs of producing the commercial announcements, as well as commissions to advertising agencies. National spot expenditures refer to purchase of time by national advertisers on individual stations "spotted" or selected in various communities, usually for commercials adjacent to network or other programs on the individual stations. Spot expenditures in this context also cover purchase of "participation" as an advertiser on a station-supplied program.

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[7] Christopher Sterling, Electronic Media, p. 44.

The networks receive the largest disbursements from advertisers. Local expenditures for advertising are rising at a higher rate than those for network and spot advertising; for example, in the five years from 1980 to 1985, local advertising rose 93 percent, compared with 62 percent for networks and 84 percent for spot advertising. This has been a trend since 1965 and probably marks increasing activity by local as opposed to national advertisers.

Television Commercials

The television commercial has evolved from the early standard of 60 seconds to a 30-second format. Table 8-44 shows the change, which was brought about by increasing charges to advertisers for network time. From 1965 to 1981 the 30-second commercial rose from nothing to complete dominance. "Piggyback" commercials, whereby an advertiser flashes messages in succession for two or more products, increased and then diminished during this period. The total time devoted to commercials by the three networks increased by 22 percent from 1967 to 1981. At the same time, the total number of commercials jumped 231 percent, a phenomenon that the average viewer may have noted without precise statistics.

The last two columns of this table illustrate an important change in the relationship of advertisers with television: the rise of multiple sponsorship. During the 1940's and 1950's, a single sponsor frequently supported a program, exercising influence over all aspects of the program and, of course, having exclusive advertising rights. The increasing expense of production and charges for time resulted in sharing by "participating" advertisers. The networks sold time on a program for each advertiser's commercials which obliterated the earlier identification of a program with a single sponsoring company.

Revenues, Expenses, and Profits: Radio

Radio networks, along with their owned and operated stations, had considerable earning power (pre-tax earnings) in the late 1930's and 1940's, according to table 8-45. However, the 1950's saw a decline in earnings until, by the end of the decade, they were in the red. This period, of course, coincides with the rise of television. The 1960's were little better for the networks, but it took until the late 1970's – an era characterized by high inflation – for them to show substantial pre-tax earnings. Because the data do not permit separate accounting for the networks and their stations, it cannot be determined from these numbers whether the stations were operating in the black while the networks were in decline, or whether both declined together. Information since 1980 is not available, since the FCC stopped collecting these data after that year.

The stations not owned by networks, on the other hand, never showed a deficit as a group. In the early years, they reached a peak in pre-tax earnings in 1944 (as did the networks and their stations), but dropped off and did not reach that level again until 20 years later. This decline in earnings occurred as the number of stations rapidly increased; instead of a natural growth in earnings with growth in number of stations, a reduction took place. However, this time span coincided with growth in the number of FM stations (table 8-46). This probably accounts in part for the lack of growth in total earnings, since FM was struggling for a foothold in those years, but AM stations were having problems as well from television's competition. These non-network stations finally established a strong earnings base by 1964 and continued thereafter, at a much faster rate of recovery than the networks.

Table 8-47 interprets the earnings figures of the previous table in terms of profitability. A profit ratio, derived by dividing pre-tax earnings by total revenue, reflects the changing fortunes of networks and other stations. Beginning in 1944, the non-network stations, almost without exception, showed higher profit ratios each year than the networks, until the networks suddenly reversed this in 1977.

Another view of the earnings differences between these two groups may be seen in the last two columns of table 8-47. In 1938, the networks and their 23 stations accounted for about as much of the profits in the industry as did the other 637 stations. Never again was the split between the two groups nearly equal. The networks' red ink years are reflected by 100 percent of industry profits belonging to the other stations in many years between 1956 and 1969. Even as the networks recovered in the late 1970's, they still accounted for less than 20 percent of industry profits.

Radio stations, as of 1980 and earlier, were not as profitable as television stations. A comparison of profit ratios in table 8-47 with those for television in tables 8-41 and 8-42 shows, for non-network stations, television ratios consistently about twice as high (or even greater) as those for radio since 1951. Networks and their stations reflect a somewhat different picture, with television networks considerably more profitable from 1954 through 1976, when the radio networks' sudden jump took the lead for three years.

FM Stations

Earnings for FM stations as a whole were nil from 1948 through 1975 (table 8-46). During the great growth period, most FM stations lost money, although individual stations in large markets tended to be the exception. For the industry as a whole, FM finally became profitable in the mid 1970's. However, the data in table 8-46 are incomplete for FM stations owned by AM stations. Separate figures were not available for this group until 1969, and nearly 1,500 stations have never been reported.

Advertising Expenditures for Radio

Table 8-48 discloses advertising support for radio from 1935 to 1985. The networks include not only the four national ones (ABC, NBC, CBS, and Mutual) but also three large regional networks (Don Lee Network, Yankee Network, and Texas State Network). Advertising expenditures for radio reached $6.5 billion in 1985.

Comparing local and network advertising expenditures in table 8-48, network expenditures were considerably higher than local from 1935 to 1946. The next year, total local expenditures drew even with those of the networks, and then pulled away. At that point network expenditures actually declined to a low in 1961, then gradually rose until a spurt of growth in 1976 and after. Local advertising revenue, in contrast, rose annually from its beginning level of $35 million in 1935, so that by 1985 its $4.79 billion constituted 74 percent of the industry total. National spot revenues sustained constant growth over this period, never reaching the levels for local stations but permanently surpassing the networks in 1953. The difference between television and radio in network advertising is marked. In television the networks dominated the entire period even though local advertising gradually reduced their lead (table 8-43). Radio networks lost their dominance by the end of World War II – just as television appeared on the scene – and remained much smaller in advertising income.

Cost of a Broadcast Station

Table 8-49 discloses the average price paid for a broadcasting station from 1938 to 1982, even years only, with a gap for the years 1948 to 1952. The average selling price for any one year may reflect sale of unusually large or small stations. Aside from fluctuations presumably due to such causes, the trend shows gradual rises through the 1960's and sudden jumps around 1970 and again in 1980. In the early 1980's, the average price of a television station was over $15 million; for radio it was about $800,000.

Revenues for Cable

The two major sources of income for cable are service charges to the subscriber and advertising. Cable charges, shown in table 8-50 for the years 1975 through 1986, rose substantially during these 12 years. The basic charge to subscribers increased by 31 percent, and the charge for a pay unit increased by 71 percent.

Advertising revenue data are only available beginning with 1980, and are shown in table 8-51. From 1980 to 1987 advertising income increased twentyfold, from $58 million to $1,142 million. The bulk of this revenue went to the cable networks, which had 77 percent of the total advertising income for the industry in 1987. However, in the five years from 1983 to 1987, national/local spot revenue increased 428 percent, much faster than the networks' 190 percent. This shift toward local advertising parallels that found for broadcast television.

Advertising Expenditures: Electronic Versus Other Media

Table 8-52 compares advertising expenditures in various media for the years 1975 to 1985. Newspapers have held the largest share of all media throughout the period. Television (including cable) has slowly been catching up, however. Whereas television had 19 percent of all advertising expenditures in 1975, compared with 30 percent for newspapers, in 1985 television's share was 22 percent and newspapers' was 27 percent. Expenditures for all media increased by 338 percent over the ten years; television led with an increase of 397 percent, and direct mail was second with 378 percent, while newspapers increased by 302 percent. Local advertising predominates with newspapers, as it does with radio. The other media are either all national or balanced between the two.

Programming in Commercial Television

The content of both prime-time and daytime network television programming is given in table 8-53 for the years 1973 to 1982. Only sponsored programs are shown here. For the years included, during prime time (7:00 to 11:00 PM) reductions took place in number of quarter-hours for variety shows, feature films, and suspense/mysteries; the time devoted to drama/adventure, situation comedies, and "other" increased. News does not appear in this table because the definition of prime time excludes the typical news programs occurring at 6:00 PM and 11:00 PM.

Daytime programs, which consisted principally of drama and quiz/audience participation in the mid-1970's, changed in the direction of even more drama but half the number of quiz/audience participation shows. Again, news is largely excluded by defining daytime television as 10:00 AM to 4:30 PM.

Television specials in prime time are categorized in table 8-54 for the years 1950 to 1981. The number of specials fluctuated a bit from year to year, but the overall trend was for growth during the period. Among the categories, documentaries were relatively more numerous in the 1960's and early 1970's than in more recent years, reaching a peak of 23 percent of all specials in 1974. In 1981, only 3 percent were documentaries. Variety specials remained proportionally the same at about 20 percent (with fluctuations). The big increase is in the non-descriptive "other" category.

Violence in Television

The presence of violence in television programming has long been an issue. Gerbner's profile of violence on television networks for the years 1967 to 1980 is shown in table 8-55. Higher index numbers in this table indicate higher incidence of violence. Within each category of program year-to-year fluctuations are prevalent, but the overall level of violence for the category is summarized fairly well by the average profile in the last row of the table.

Cartoon programs have the highest average profile. There is controversy over the meaning of this finding. It has been asked, does the type of incident shown in cartoons hold the same impact as the realistic and violent episode shown in crime and other regular programming? On the other hand, small children are the audience for cartoons, and the differential effect of cartoon violence and other types of violence may not be comparable for them and for adults.

Comedy programs have the lowest of the average profiles, but they took a sudden jump in violent episodes in 1976 and have remained at that level. The early evening period, which generally features family-type programs, has a considerably lower average profile than the later-evening period, although this is not true for every year (e.g., 1967 and 1979). The other categories of program have remained consistently high throughout the period.

Audiences for Commercial Broadcasting

Television Viewing

Viewing of television in the home is shown for the years 1955 to 1980, at five-year intervals, in table 8-56. The last line of this table documents a steady increase over this time span in the hours per day the average television set is used. Summary data in table 8-22 also document this increase – from an average of 4.6 hours in 1950 to 7.1 in 1985. In table 8-56, in all time slots women were the most frequent viewers for the entire period, except for the 5 to 8 PM time slot in 1955, when children were predominant.

The percent of households viewing during the day (10:00 AM to 1:00 PM and 1:00 PM to 4:00 PM) has slowly increased, along with the proportion of viewers that are men. It is speculated that some of this increase may be related to the rise in proportion of retired men over those years. The proportion of men also increased slightly during prime time and somewhat more for the 11:00 PM to 1:00 AM time slot. The latter is the only time period in which the proportions of men and women are approaching equality. On the other hand, the proportion of viewers who are children has decreased very significantly in all time slots. Teenagers have been a small proportion of the viewers in all time periods.

The data cited above for children's use of television do not throw light on the frequently repeated observation that children are devoting a major portion of their lives to television viewing. However, table 8-57, providing demographic statistics of households by weekly hours of television viewing, lends indirect support to the observation. Viewing hours increase with size of the family unit, along with increased viewing time over the years for all family sizes. Families with children under 18 have much more viewing time than those with no children in that age range.

Viewer attitudes were measured in three surveys a decade apart, as reported in table 8-58. The measure is the percent of viewers describing themselves as "super fans" of television. For the demographic variables, between 1960 and 1980 the percent of both males and females agreeing with this self-description dropped from about 40 percent in 1960 to 35 percent of females and 21 percent of males in 1980. For all age groups the percent of "super-fans" steadily decreased. Notable, however, is the larger proportion for those over 60 than for all other age groups. Education level of the head of the responder is strongly related to the grip of television: those with grade school education are far more likely to be "super-fans" than college-educated viewers, with the high school-educated in the middle.

On television's role with children, the direction of change is more toward education and less for babysitting. Major disadvantages of television have remained constant over this time period except for an increase in displeasure with the issue of sex and bad language. Violence and horror programs remain the largest source of complaint.

Radio Listening

The demographics of the radio audience for three points in time are presented in table 8-59. Females tended to listen more than males in 1947 and 1968, but in 1982 there was no difference. Although data are scanty on use by age group, in general, the younger people listen more than older people. The age gap became particularly marked in 1982, with 45 percent of the 18-to-24-year-olds listening more than four hours a day, compared with 20 percent for those over 54, with intermediate age groups ranged in decreasing percents as well.

Format preferences of radio audiences are presented from two different viewpoints in tables 8-60 and 8-61. The first table, involving only commercial stations, and thus underrepresenting the talk and classical music formats, shows average audience share percentages for 3-7 PM, weekdays only, broken down for males, females, and teenagers. Time trends are difficult to interpret from these data, since the finer breakouts of the music categories in the 1980 survey destroyed the comparability of those results with the two earlier surveys. However, the 1980 results reveal the totally different preferences of teens from males and females in general. Teens preferred top 40, album-oriented rock, and urban contemporary far more than males and females in general. They shared a liking for adult contemporary, however.

Table 8-61 has program categories different from table 8-60, but has a somewhat wider base of stations. Teens' preference levels, according to table 8-61, are much lower than any other group. There is a sharp difference between the 50-and-over group and the younger sets; rock music just doesn't interest the 50 and older group. The older group seems to enjoy all the other categories of programming, except for black/urban. Both the 18-49 group and the 18-34 group like rock music in all formats. They differ in preference for all other categories, however. Males as a group prefer album-oriented rock, females other kinds of rock -- although all types have a high level for both sexes. Except for news/talk and classical, which seem to have equal interest for both, females prefer the remaining formats more strongly than men. For further information on audience listening preferences, see chapter 9, tables 9-19 to 9-23.

Public Television

Growth and Programming

Non-commercial public television was started in 1952, when the FCC allocated channels for educational television. VHF channels were made available, but growth in the number of stations was slow. Table 8-62 depicts the expansion of educational television from 1974 through 1986. By 1986 there were 305 stations, but the number of broadcasters was 178 because a number of States have networks to serve all regions within the State, with all stations carrying the same broadcast.

Broadcast hours and number of programs per station also grew steadily during this period. Analysis of program content reveals a small decline in the proportion of programs labeled "instructional," and a greater decline between 1974 and 1986 in the broadcasting of the Children's Television Workshop programs, "Sesame Street" and "The Electric Company" (table 8-63). This does not necessarily mean a reduction in children's programming, however, but possibly just a reduction in the proportion of hours devoted to it as other types of programming expand. The statistics reported here do not break out the time slots, and thus do not focus on whether children's programming at appropriate hours remains the same as in earlier years.

Among the categories in general content, the proportion of time devoted to information and skills has nearly doubled in 1986 this group of programs had the largest percentage of all program categories. Cultural content is second, and has maintained a level of about 20 percent over this time span (table 8-63). Cultural programs most frequently fall into the drama category (table 8-64).

Production of programs by local stations, which was at a modest level in 1974, declined by half by 1986 (table 8-63). Foreign producers are rising in importance. However, central public television production facilities have provided the largest proportion of programs, with the Children's Television Workshop an important second. The Public Broadcasting Service provides major distribution services.

Ownership

With the growth of public television, there have been changes in the pattern of station ownership, as illustrated in table 8-65. In 1962, with only 62 stations, public school systems played a large role, but this has diminished as a percent of the total. Colleges and universities own about the same proportion of stations as they did in the earlier years, as do community organizations. State and municipal authorities have steadily increased their role; by 1983 they owned 41 percent of all public television stations.

Sources of Income

Public television's sources of income are fragmented. As demonstrated in table 8-66, the Federal Government, State governments and boards of education, public subscription and auctions, and business/industry shared about equally in their support of public television in 1982. The role of the latter two sources has steadily increased over this time span. Federal support has fluctuated as a funding source, and seems to be declining from its 1978 peak of 29 percent.

Federal participation in funding public television is more completely shown in Table 8-67. It is divided among three categories, in which fluctuation from year to year is characteristic. The year 1967 is not comparable to other years, since it covers a lump sum.

The Educational Broadcasting Facilities program increased over the period, although a drop occurred in 1982 and 1983. Its relative importance has decreased, however; for the early 1970's it amounted to about 25 percent of all Federal monies for public broadcasting, but dropped to about 12 percent in the early 1980's. The Children's Television Workshop has always been a small – although critical – component of the Federal contribution, peaking in the 1970's and then dropping to a lower level beginning in 1978. The principal vehicle for Federal support has been the Corporation for Public Broadcasting, for which funding increased rapidly from 1969 to 1982. The next year, there was a sharp decrease, reflecting a governmental decision to reduce the dependence of public television on Federal funding. In constant dollars (last column), after a rapid rise, funding reached its peak in 1980 and dropped somewhat in the next two years.

The Ford Foundation was instrumental in boosting public television and radio, sustaining it in the 1950's and 1960's and making substantial contributions during the 1970's (see table 8-68). It tapered off rapidly after 1976, simultaneously with the growing assumption of support by the Federal government. Over three and a half decades, the Ford Foundation gave $300 million to public TV and radio.

The summary of changes in public broadcasting income between 1973 and 1983, in table 8-69, reveals how support patterns have shifted. During that time period, inflation was unusually high; absolute dollar increases must be evaluated in terms of constant dollars based on 1973 values. Noteworthy is the enhanced role of private sources (an increase of 159 percent in constant dollars). Total nonfederal contributions increased twice as much as Federal, even though the appropriation for Corporation for Public Broadcasting rose by 75 percent in constant dollars.

Video Cassette Recorders in Use

Only limited data were obtained on the use of video recorders. Table 8-70 documents the increase since 1975. By 1985 an estimated 26 million were in use.

Section 8-3. Selected Data on Employment/Education in Motion Pictures and Broadcasting

This section presents selected data on employment in motion pictures and broadcasting. Additional relevant information is also presented in chapter 2.

Number of Employees

Table 8-71 presents data on the number of employees and the percent women employees in motion pictures and broadcasting from 1947 to 1986. The data are from the Bureau of Labor Statistics (BLS) Employment and Earnings series. Employment in motion pictures declined 30 percent between 1947 and 1963. After the 1960's, a slow rise ensued until, in 1986, employment was about 90 percent of what it had been in the 1940's. Employment in broadcasting increased from 87,000 in 1958 to 238,000 in 1986 (174 percent). The percent of women in motion pictures has always been higher than in broadcasting. The percent of women employees in motion pictures rose from 35 percent in 1960 to 42 percent in 1986. In broadcasting, the percent women increased from 23 percent in 1960 to 36 percent in 1986.

Employment in Radio and Television

The size of the workforce in radio and television for most years from 1930 to 1980 is given in table 8-72. These data are from the Federal Communications Commission, which apparently stopped keeping such statistics in 1980. The number of employees in television grew steadily from the industry's beginnings, while radio grew with the increase in the number of stations up to about 1950. With competition from television in the 1950's, radio employment sagged, but picked up in the 1960's and has risen steadily since then. Given the large number of radio stations in 1980 (8,752) compared with the number of television stations in that year (1,011), the difference in total employees of nearly 20,000 persons reflects the difference in staffing of the individual stations for each medium. Radio stations are much smaller than television stations. However, an estimate of the average number of employees per station cannot be accurately obtained from these data, since network employment is included as well.

The number of radio and television announcers, ranked by State, is given in table 8-73. The number of announcers grew substantially in each State from 1970 to 1980. The concentration ratio for each State, calculated by determining the correspondence of the national ratio of announcers to labor force to the State ratio, tended to be fairly stable over the decade. Small States, and those with large populations, in general had ratios below the national average, while the larger, less densely populated States had the larger ratios.

Minority and female employment in commercial and public television stations is shown in table 8-74. The source warns that the stations may overestimate minority employment. These data show little difference between commercial and public stations in minority employment, but public stations have slightly higher percents of women employees (32 percent for commercial and 39 percent for public in 1981). Both women and minorities show an increase in percent of employees between 1971 and 1980. Some of the increase in minority employment (from 8 to 17 percent) may be due to classification differences over the period. The category "minorities" includes blacks, Orientals, Native Americans, and Hispanic Americans.

Motion Picture and Television Unions

Table 8-75 presents data on membership of the American Federation of Television and Radio Artists (AFTRA), Screen Actors Guild (SAG), and Writers Guild of America West. The membership of AFTRA is confined to broadcasting and includes on-air personnel. The Screen Actors Guild consists of performers in theatrical films and television productions as well as in radio and television commercials. As discussed in chapter 2, there is considerable overlap of membership. In 1986, SAG membership was 62,660 and AFTRA membership was 63,839. Over half (55 percent) of SAG members also belonged to AFTRA, and 54 percent of AFTRA belonged to SAG. Membership in Writers Guild West showed little change, being about 6,000 in 1980 and 6,600 in 1987.

Tables 8-76 to 8-83 present data obtained from Screen Actors Guild. Membership in this union increased from 2,462 in 1933 to 31,522 in 1975. Since 1975, membership has doubled, reaching 62,660 by 1986 (table 8-76). Screen Actors Guild classifies type of work/earnings into four groups: theatrical, television, commercial, and industrial. Total member earnings were about $748 million in 1986 (table 8-79). Overall, the largest percent of member earnings was from commercials which constituted 41 percent of total earnings in 1986 (calculated from data in table 8-79). Television earnings were a close second, at 40 percent. Theatrical earnings were 18 percent, and industrials were only 1 percent.

Overall most of the earnings are from the Hollywood (56 percent) or New York branch (34 percent) (table 8-77). Hollywood is especially dominant for theatrical and television earnings (61 and 75 percent, respectively). The highest percent of commercial and industrial earnings is from New York (49 and 35 percent, respectively) (table 8-78).

Of the total members in 1986, 20,882 (30 percent) had no SAG income over the year. Table 8-80 gives the average of earnings for 1986. Of the total members, about 1 percent (876) had income over $150,000. In most years for which data are available, about 88 to 90 percent of members had incomes under $10,000 (table 8-81).

Data from SAG document the overrepresentation of males in performing roles. About 44 percent of the members of SAG are female and 56 percent are male (table 8-82). Of those who had performing roles about 67 percent are male and 33 percent are women (table 8-83).

Degrees in Communication

Modern media have spawned a great interest in the variety of careers in the communications fields. Table 8-84 presents the number of degrees awarded in the summary category of communications from 1971 to 1985. Greater detail of the fields included under the category "communications" and the number of graduates for 1984 is presented in table 3-42. In 1972, about 11,000 bachelors degrees were awarded in communication; by 1985, this number had increased to 42,000. Starting with a preponderance of men in these subjects at the undergraduate level, the number of women drew even by 1979, and by 1985 constituted 59 percent of bachelors degrees. A similar pattern followed for masters degrees. In doctorates, the gap is closing (table 8-84).

Table 8-1.
Motion picture theatre box office receipts: 1929-1986

Year	Admissions to motion picture theatres	Admissions to specified spectator amuseuments (a)	Motion pictures as a percent of total admissions (b)	Personal consumption expenditures	Motion pictures as a percent of personal consumption expenditures (b)
			(dollars are in millions)		
1929	720	913	78.86	77,251	0.93
1930	732	892	82.06	69,916	1.05
1931	719	854	84.19	60,482	1.19
1932	527	631	83.52	48,591	1.08
1933	482	573	84.12	45,811	1.05
1934	518	625	82.88	51,344	1.01
1935	556	672	82.74	55,764	1.00
1936	626	759	82.48	61,996	1.01
1937	676	818	82.64	66,621	1.01
1938	663	816	81.25	64,032	1.04
1939	659	821	80.27	66,968	0.98
1940	735	904	81.31	70,979	1.04
1941	809	995	81.31	80,765	1.00
1942	1,022	1,204	84.88	88,592	1.15
1943	1,275	1,455	87.63	99,407	1.28
1944	1,341	1,563	85.80	108,151	1.24
1945	1,450	1,714	84.60	119,493	1.21
1946	1,692	2,066	81.90	143,808	1.18
1947	1,594	2,003	79.58	161,742	0.99
1948	1,506	1,918	78.52	174,749	0.86
1949	1,451	1,872	77.51	178,135	0.81
1950	1,376	1,781	77.26	191,966	0.72
1951	1,310	1,716	76.34	207,066	0.63
1952	1,246	1,655	75.29	217,093	0.57
1953	1,187	1,605	73.96	229,665	0.52
1954	1,228	1,672	73.44	235,841	0.52
1955	1,326	1,801	73.63	253,665	0.52
1956	1,394	1,899	73.41	266,007	0.52
1957	1,126	1,655	68.04	280,409	0.40
1958	992	1,538	64.50	289,461	0.34
1959	954	1,571	60.73	310,768	0.31
1960	956	1,652	57.87	324,903	0.29
1961	955	1,685	56.68	334,995	0.29
1962	945	1,757	53.78	335,217	0.28
1963	942	1,820	51.76	374,578	0.25
1964	951	1,922	49.48	400,381	0.24
1965	1,067	2,123	50.26	430,154	0.25
1966	1,119	2,310	48.44	464,793	0.24
1967	1,128	2,404	46.92	490,358	0.23
1968	1,294	2,653	48.77	535,932	0.24
1969	1,400	2,903	48.23	579,711	0.24
1970	1,429	3,141	45.50	618,796	0.23
1971	1,350	3,359	40.19	668,171	0.20
1972	1,583	3,487	45.40	733,034	0.22
1973	1,524	3,870	39.38	809,885	0.19
1974	1,909	4,621	41.31	889,603	0.21
1975	2,115	4,775	44.29	979,070	0.22
1976	2,036	4,076	49.95	1,089,867	0.19
1977	2,372	4,986	47.57	1,204,441	0.20
1978	2,643	5,802	45.55	1,346,475	0.20
1979	2,821	6,284	44.89	1,507,167	0.19
1980	2,749	6,438	42.70	1,668,059	0.16
1981	2,960	6,864	43.12	1,849,080	0.16
1982	3,445	7,540	45.69	1,984,894	0.17
1983	3,766	8,252	45.64	2,155,920	0.17
1984	4,031	9.535	42.28	2,430,455	0.17
1985	3,749	9,556	39.23	2,629,352	0.14
1986	3,778	10,345	36.52	2,799,845	0.13

(a) Includes motion picture theatre, opera, and entertainments of nonprofit institutions and spectator sports. This figure should be distinguished from those in chapter 1 which exclude motion pictures.

(b) Data calculated based on information in this table.

Source: U.S. Department of Commerce, Social and Economics Administration, Bureau of Economic Analysis, Survey of Current Business and Motion Picture Association of America, Inc.
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY. p. 20.

Table 8-2.
North American theatrical film rental market shares: 1970-1986

Year	Columbia	Fox	MGM/UA	Paramount	Universal	Warner Brothers	Disney	Orion	Tri-Star
					(percent)				
1970..........	14	19	9	12	13	5	9	3	7
1971..........	10	12	7	17	5	9	8	3	10
1972..........	9	9	15	22	5	18	5	3	5
1973..........	7	19	11	9	10	16	7	3	NA
1974..........	7	11	9	10	19	23	7	4	NA
1975..........	13	14	11	11	25	9	6	5	NA
1976..........	8	13	16	10	13	18	7	5	NA
1977..........	12	20	18	10	12	14	6	4	NA
1978..........	11	13	11	24	17	13	5	4	NA
1979..........	11	9	15	15	15	20	4	5	NA
1980..........	14	16	7	16	20	14	4	2	NA
1981..........	13	13	9	15	14	18	3	1	NA
1982..........	10	14	11	14	30	10	4	3	NA
1983..........	14	21	10	14	13	17	3	4	NA
1984..........	16	10	7	21	8	19	4	5	NA
1985..........	10	11	9	10	16	18	3	5	NA
1986..........	9	8	4	22	9	12	10	7	NA

NA - Not available.

Notes: The following summarizes information on newer, minor and defunct distributors.

(1) MGM/UA means the present distribution company as well as the "old" UA, which took over domestic distribution of MGM product later in 1973.

(2) Includes old American International Pictures (1970-79), and Filmways Pictures (1980-81). Name changed to Orion in 1981.

(3) Tri-Star Pictures began operation in April 1984.

(4) Embassy Pictures market shares as follows: 3 percent in 1980, 5 percent in 1981, 1 percent in 1983 and 1985, nil in 1984, insignificant in other years. Company bought by Columbia Pictures in 1985. Dino De Laurentiis acquired Embassy's theatrical production-distribution operations from Columbia later in 1985. Name changed to De Laurentiis Entertainment Group, and distribution operations resumed June 1986. Market shares for 1986 just over 2 percent.

(5) Pre-'74, the "old" MGM market shares as follows: 4 percent in 1970, 9 percent in 1971, 6 percent in 1972 and 5 percent in 1973. Company exited distribution late in 1973.

(6) National General Pictures (most of its release schedule being CBS-Cinema Center Films) market shares as follows: 7 percent in 1970, 8 percent in 1971, 3 percent in 1972 and 8 percent in 1973. NGP also released First Artists product under a commitment transferred to Warner Bros. in 1974 when NGP folded.

(7) Cinerama Releasing Corp. (most of its releases being ABC Pictures product) market shares as follows: 3 percent over 1970-73 period. CRC folded thereafter.

(8) Allied Artists Pictures had a 4 percent market share in 1974. Insignificant in other years. Lorimar acquired assets in 1981.

Source: Reprinted by permission from Daily Variety, 1987, January 14, 1987.
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, 1987, p. 32.

Methodological note: Feature film rentals from U.S. and Canadian theaters, expressed in percentages of total industry rentals (including those of minor distributors). This data table summarizes all earlier published annual distributor market share rankings. Although much boxoffice data is recently available, film rentals - the distrubtors' share of boxoffice gross - are preferable in measuring distributor performance. For convenient referneces, each years' largest market share percentage is shown in a box. Percentages do not add to 100 percent in any year.

Table 8-3.
Box office market shares: 1986

Rank	Distribution*	Number of pictures	Market share
			(percent)
1.	Paramount	19	22.2
2.	Warner Brothers	21	11.0
3.	Disney	12	10.1
4.	Columbia	17	9.5
5.	Universal	16	8.5
6.	Fox	21	8.1
7.	Tri-Star	18	7.1
8.	Orion	14	7.0
9.	Metro-Goldwyn-Mayer/United Artists	15	4.4
10.	Cannon	18	2.7
11.	De Laurentiis Entertainment Group	11	2.5
12.	New World	8	2.0
13.	New Line	5	1.1
14.	Atlantic	12	1.0

*Covers period January 6, 1986 to January 4, 1987.

Source: Reprinted by permission from Daily Variety, January 6, 1987. (Copyright)
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 34.

Table 8-4.
Percentage distribution of range of film negative costs: 1986 and 1987 releases

	Number of each major's releases in each budget category: Budgets (in millions of dollars)						
Distributor (total)	0-$6	$6-$9	$9-$12	$12-$15	$15-$21	$21-$30	$30+
1986				(number)			
Buena Vista (7)...............	0	0	2	4	1	0	0
Columbia (18).................	5	5	4	4	0	0	0
De Laurentiis Entertainment Group (11)..................	3	4	1	1	1	1	0
MGM/UA (10)...................	1	2	3	1	3	0	0
Orion (15)....................	3	6	5	0	0	1	0
Paramount (15)................	2	6	2	2	1	2	0
Tri-Star (19).................	6	1	5	3	3	1	0
20th Century Fox (17).........	4	2	2	2	6	1	0
Universal (13)................	4	2	1	2	2	1	2
Warner Brothers (17)..........	5	3	1	3	1	4	0
Total releases (142)........	33	31	26	22	18*	11	2
1987							
Buena Vista (11)..............	3	0	4	4	0	0	0
Columbia (15).................	1	7	2	3	1	0	1
De Laurentiis Entertainment Group (12)..................	2	5	3	1	1	0	0
MGM/UA (12)...................	3	3	1	3	0	1	1
Orion (16)....................	0	5	6	4	1	0	0
Paramount (12)................	1	5	1	2	1	2	0
Tri-Star (7)..................	3	1	2	5	4	2	0
20th Century Fox (13).........	2	2	2	3	4	0	0
Universal (16)................	4	5	1	0	4	2	0
Warner Brothers (15)..........	2	0	0	5	3	4	1
Total releases (139)........	21	33	22	30	19	11	3

Note: Excludes foreign-language films and documentaries/specialized releases.

*Total adds to 18; however, the total in the source is 19.

Source: Reprinted by permission from Daily Variety, July 29, 1987. (Copyright)
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne Green, ed., New York, NY, 1987, p. 29.

Table 8-5.
Motion picture advertising expenditures by media: 1984 and 1985

Media	1984 share	1984 dollars	1985 share	1985 dollars
	(percent)	(millions)	(percent)	(millions)
Newspapers...............	69.5	609.8	68.0	578.0
Network TV...............	19.0	167.2	16.8	142.6
Local TV.................	8.3	72.6	10.1	86.1
(All TV).................	(27.39)	(239.8)	(26.99)	(228.7)
Radio....................	2.6	23.0	2.5	20.9
Magazines................	0.6	4.9	0.4	3.3
Cable....................	NA	NA	2.2	18.6
Total..................	100.0	877.5	100.0	849.5

NA - Not applicable.

Source: U.S. Economic Review, 1986, report prepared by Motion Picture Association of America Worldwide Market Research, New York, NY, February 11, 1987, p.3.

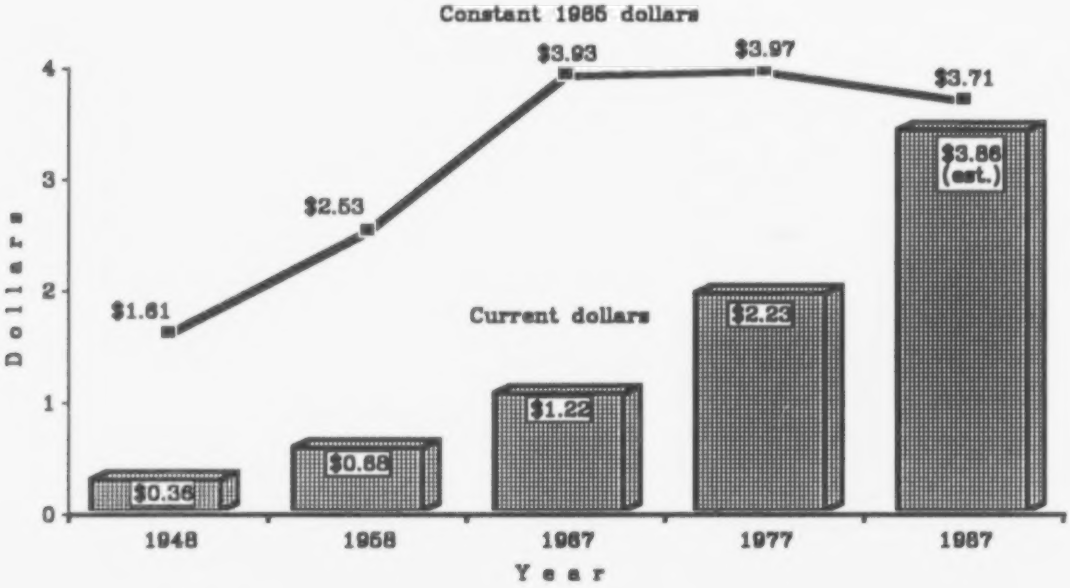
Table 8-6.
Average admission prices, selected years: 1948-1987

Year	New releases
1948	$0.36
1954	0.49
1958	0.68
1963	0.86
1967	1.22
1971	1.65
1974	1.89
1975	2.03
1976	2.13
1977	2.23
1978	2.34
1979	2.47
1980	2.69
1981	2.77
1982	2.94
1983	3.10
1984	3.36
1985	3.55
1986	3.71
1987	3.86 (EST.)

EST - Estimated.

Source: National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 28.

Chart 8–1.
Average motion picture admission prices: selected years 1948–1987



Source: National Association of Theatre Owners; See table 8–8 for full citation.

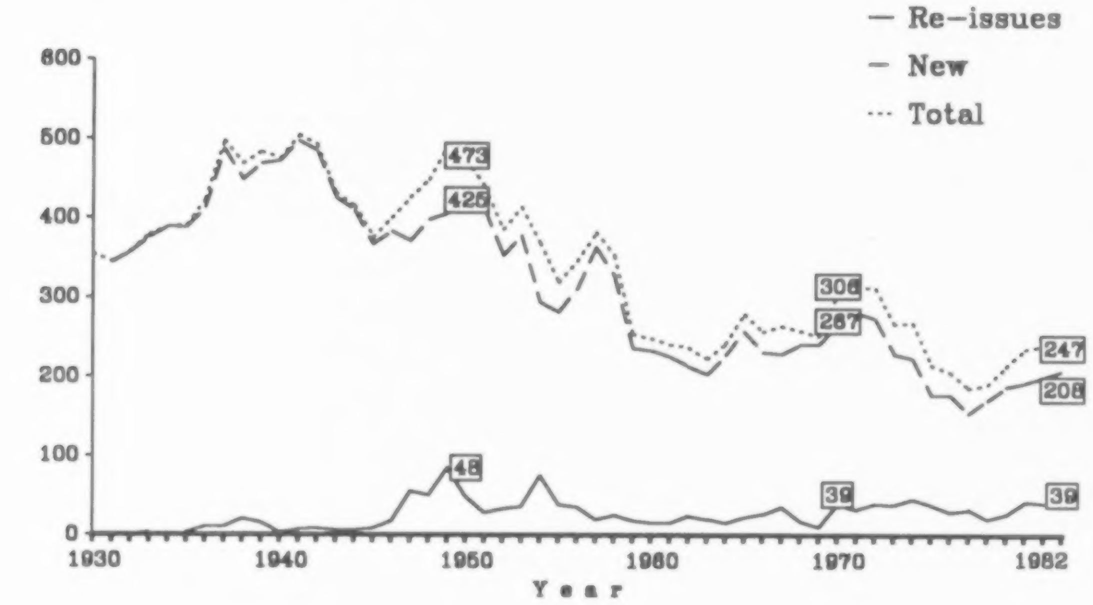
Table 8-7.
Number of motion pictures released by national distributors: 1930-1982

	New	Re-issues	Total
1930	NA	NA	355
1931	344	1	345
1932	357	1	358
1933	376	3	379
1934	389	NA	389
1935	388	3	391
1936	413	10	423
1937	487	10	497
1938	448	20	468
1939	468	15	483
1940	477	3	475
1941	497	7	504
1942	484	8	492
1943	426	6	432
1944	409	6	415
1945	367	8	375
1946	383	17	400
1947	371	55	426
1948	398	50	448
1949	406	85	491
1950	425	48	473
1951	411	28	439
1952	353	33	386
1953	378	36	414
1954	294	75	369
1955	281	38	319
1956	311	35	346
1957	363	19	382
1958	327	25	352
1959	236	18	254
1960	233	15	248
1961	225	15	240
1962	213	24	237
1963	203	20	223
1964	227	15	242
1965	257	22	279
1966	231	26	257
1967	229	35	264
1968	241	17	258
1969	241	10	251
1970	267	39	306
1971	281	32	313
1972	273	39	312
1973	229	38	267
1974	223	45	268
1975	177	38	215
1976	177	29	206
1977	154	32	186
1978	171	20	191
1979	188	26	214
1980	193	42	235
1981	200	40	240
1982	208	39	247

NA - Not available.

Source: Motion Picture Association of America, Inc.
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 22.

Chart 8-2.
Number of motion pictures released by national distributors: 1930–1982



Source: Motion Picture Association of America; See table 8–7 for full citation.

Table 8-8.
Nineteen years of independent film production: 1969-1987

12 months ended May 31	Independent (b) sources	All (c) sources	Independent share
			(Percent)
1969 (a)	30	277	10.8
1970	133	410	32.4
1971	246	505	48.7
1972	239	490	48.8
1973	294	542	54.2
1974	357	557	64.1
1975	292	449	65.0
1976	312	462	67.5
1977	299	425	70.4
1978	225	343	65.6
1979	189	337	56.1
1980	205	342	59.9
1981	171	312	54.8
1982	192	349	55.0
1983	154	315	48.9
1984	144	311	46.3
1985	170	320	53.1
1986	193	347	55.6
1987	277	419	66.1

Note: Based on independent-mode features which received Motion Picture Association of America (MPAA) film ratings.

(a) Data for 1969 only for seven months, since ratings system began November 1, 1968.

(b) Excludes production for major companies by affiliated independent units, also films acquired by negative pickup, and other deals at various stages of production. However, it includes many films later acquired for release by MPAA and other prominent distributors.

(c) Includes films from independents plus MPAA, Walt Disney Productions, Orion (Filmways/AIP), and their affiliates.

Source: Reprinted by permission from Daily Variety, June 15, 1987. (Copyright)
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 37.

Table 8-9.
Motion pictures released in the United States by U.S. distributors: 1983-1987

Year	New releases	Re-issues	Total
1983................	396	106	502
1984................	398	122	520
1985................	371	83	454
1986................	409	23	432
1987*...............	220	10	230

Note: Includes data from approximately 90 distributors, including Motion Picture Association of America (MPAA) member firms. X-rated films are not covered.

*January - June 1987.

Source: Motion Picture Association of America, Inc.
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 23.

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Table 8-10.
Motion pictures released by Motion Picture Association of America-member firms: 1982-1986

Year	New releases	Re-issues	Total
1982.................	149	26	175
1983.................	165	25	190
1984.................	151	15	166
1985.................	134	15	149
1986.................	128	5	133

Note: Members of the Motion Picture Association of America include Columbia Pictures, Walt Disney/Buena Vista, Embassy Pictures (now De Laurentiis Entertainment Group), MGM/UA, Orion, Paramount, 20th Century Fox, Universal, and Warner Brothers.

Source: Motion Picture Association of America, Inc.
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 23.

Table 8-11.
Classification and ratings of motion pictures: November 1, 1968 - July 31, 1987

Percentage of pictures rated 1968-July 31, 1987(a)				
G	PG	PG-13 (b)	R	X
11.8	34.4	2.5	46.6	4.7 (of those submitted)

(a) Total number of pictures rated was 7,806.

(b) PG-13 rating went into effect July 1, 1984.

Source: National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 25.

Methodological note: The rating system, begun in 1968, is administered by the Motion Picture Association of America, Classification and Rating Administration. The categories are defined as follows:

G: General Audiences - Nothing that would offend parents for viewing by children.

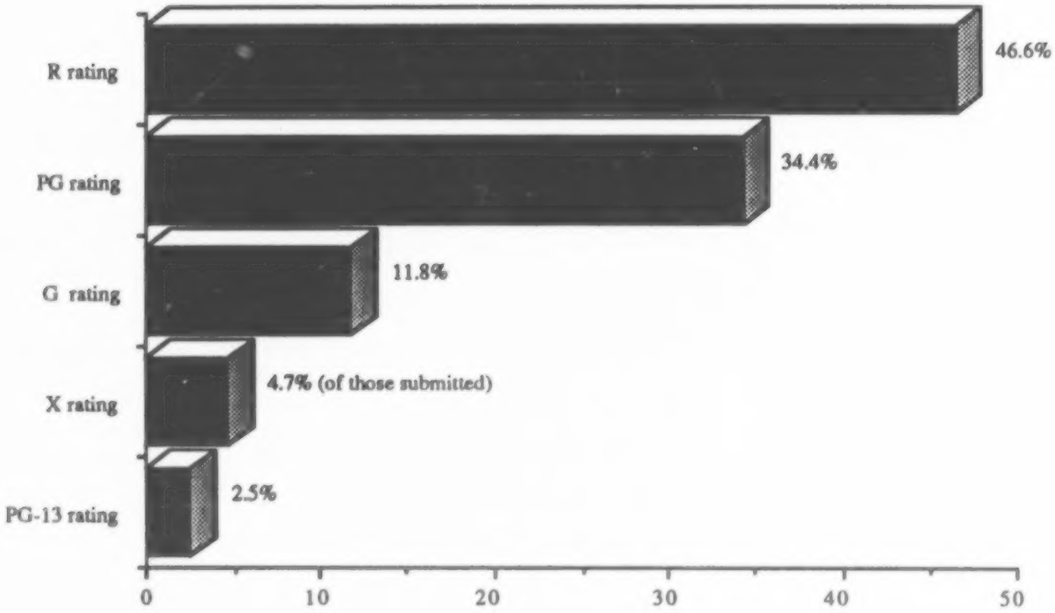
PG: Parental Guidance Suggested - Parents urged to give "parental guidance." May contain some material parents might not like for their young children.

PG-13: Parents Strongly Cautioned - Parents are urged to be cautious. Some material may be inappropriate for pre-teenagers.

R: Restricted - Contains some adult material. Parents are urged to learn more about the film before taking their young children with them.

X: No One Under 17 Admitted - Patently adult. Children are not admitted.

Chart 8-3.
Distribution of motion picture ratings: 1968-July, 1987



Note: Total number of pictures rated - 7,806

Source: National Association of Theatre Owners; See table 8-11 for full citation.

Table 8-12.
Motion Picture Association of America ratings totals by distributor: November 1968-July 1987

Distributors	Ratings box score					
	G	PG	PG-13*	R	X	Total
Allied Artists	6	23	0	21	5	55
Buena Vista	112	23	2	6	0	143
Cannon Releasing	15	46	0	28	1	90
Columbia	41	186	17	139	2	385
DeLaurentiis Entertainment Group	11	73	4	93	5	186
Metro-Goldwyn-Mayer	79	101	11	87	2	280
National General Pictures	21	37	0	21	1	80
Orion	15	152	14	138	2	321
Paramount	60	150	15	135	7	367
Tri-Star	1	13	15	30	0	59
20th Century Fox	29	184	11	113	2	339
United Artists	43	203	0	110	8	364
Universal	48	180	15	118	2	363
Warner Brothers	41	183	12	164	0	400
Independent	381	1,129	87	2,288	306	4,191
Total	903	2,683	203	3,491	343	7,623

* PG-13 rating went into effect July 1, 1984.

Source: Reprinted by permission from Daily Variety, July 28, 1987. (Copyright)
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 24.

Table 8-13.
Recent primary sources of independent pictures: June 1, 1986 - May 31, 1987

				Ratings					
Volume rank	Rank last year	Number of pictures	Company	G	PG	PG-13	R	X	Total
1.	1.	27	Cannon	2	10	3	27	0	42
2.	2.	23	New World	0	5	3	20	0	28
3.	3.	12	Atlantic Releasing	1	1	3	5	0	10
3.	6.	5	Shapiro Entertainment	0	1	2	7	0	10
3.	NA	NA	Vestron	0	1	2	7	0	10
4.	NA	NA	Concorde	0	1	1	7	0	9
4.	4.	8	Empire	0	0	0	9	0	9
5.	NA	NA	Island Alive	0	0	3	5	0	8
6.	8.	3	Hemdale	0	2	0	5	0	7
7.	NA	NA	Cinetel	0	1	0	5	0	6
7.	NA	NA	New Century/Vista	0	1	2	3	0	6
7.	7.	4	Skouras	0	2	2	2	0	6
7.	7.	4	Troma	0	1	0	5	0	6
8.	NA	NA	Embassy Home Entertainment	0	1	0	4	0	5
8.	NA	NA	International Film Marketing	0	1	1	3	0	5
9.	NA	NA	Academy Home Entertainment	0	1	1	2	0	4
9.	NA	NA	Concorde Cinema Group	0	1	1	2	0	4
9.	NA	NA	Cineplex Odeon	0	0	0	4	0	4
9.	4.	8	Samuel Goldwyn	1	0	0	3	0	4
9.	NA	NA	Trans World Entertainment	0	0	2	2	0	4
10.	NA	NA	Circle Releasing	0	1	0	2	0	3
10.	NA	NA	Crown International	0	1	0	2	0	3
10.	NA	NA	Miramax	0	1	1	1	0	3
10.	NA	NA	The Movie Store	0	0	0	3	0	3
10.	8.	3	New Line	0	0	1	2	0	3
10.	NA	NA	Platinum	0	0	0	3	0	3
10.	NA	NA	Seymour Borde & Associates	0	0	1	2	0	3
			Total, above companies	4	33	29	146	0	212
			Total, all other independent sources (a)	1	9	14	41	0	65
			Overall independent total (a)	5	42	43	187	0	277
			Grand total, all sources (b)	7	81	74	256	1	419

NA - No pictures made.

Note: Based on three or more film ratings issued by the Classification and Rating Administration during the period June 1, 1986 through May 31, 1987.

(a) Separately identifiable companies, not affiliated with Motion Picture Association of America (MPAA) member companies or Orion (Filmways/AIP).

(b) Includes all independent products, those from MPAA companies and affiliated producing units plus Orion (Filmways/AIP). Since 1986, Island Alive has split into two separate distribution entities, as has Concorde/Cinema Group.

Source: Reprinted by permission from Daily Variety, June 15, 1987. (Copyright)
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 35.

Table 8-14.
Nineteen years of independent film production-distribution ratings: 1969-1987

	Film ratings					
Twelve months ended May 31	G	PG	PG-13	R	X	Total
1969*	12	7	NA	7	4	30
1970	25	42	NA	54	12	133
1971	33	68	NA	96	44	241
1972	32	89	NA	100	23	244
1973	29	92	NA	167	6	294
1974	47	93	NA	192	25	357
1975	30	93	NA	157	12	292
1976	39	83	NA	163	27	312
1977	35	78	NA	141	45	299
1978	32	71	NA	106	16	255
1979	10	59	NA	98	22	189
1980	12	61	NA	104	28	205
1981	4	52	NA	78	37	171
1982	2	53	NA	127	10	192
1983	10	38	NA	108	(-2)	154
1984	3	32	NA	109	0	144
1985	8	28	13	120	2	170
1986	7	32	26	129	(-1)	193
1987	5	42	43	187	0	277

NA - Not applicable; this category was not used until 1984.

Note: Based on Daily Variety's running tabulation of ratings issued by the Classification and Rating Administration of the Motion Picture Association of America (MPAA). Excludes production for major companies by affiliated independent units, films acquired for release by majors via negative pickup, and other deals made in various stage of production. Includes, however, many films later acquired for release by MPAA and other prominent companies. MPAA data, updated and arranged by Daily Variety.

*Data only for seven months, since rating system began November 1, 1968.

Source: Reprinted by permission from Daily Variety, June 15, 1987. (Copyright)
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 36.

Table 8-15.

Top three annual winners of the Academy Awards: 1927-1986 (continued on next page)

1927-28
Actor: Emil Janings, "The Way of All Flesh";
Actress: Janet Gaynor, "Seventh Heaven";
Picture: "Wings."

1928-29
Actor: Warner Baxter, "In Old Arizona";
Actress: Mary Pickford, "Coquette";
Picture: "Broadway Melody."

1929-30
Actor: George Arliss, "Disraeli";
Actress: Norma Shearer, "The Divorcee";
Picture: "All Quiet on the Western Front."

1930-31
Actor: Lionel Barrymore, "Free Soul";
Actress: Marie Dressler, "Min and Bill";
Picture: "Cimarron."

1931-32
Actor: Fredric March, "Dr. Jekyll and Mr. Hyde"/
Wallace Beery, "The Champ" (tie);
Actress: Helen Hayes, "Sin of Madelon Claudet";
Picture: "Grand Hotel."

1932-33
Actor: Charles Laughton, "Private Life of Henry VIII;
Actress: Katharine Hepburn, "Morning Glory";
Picture: "Cavalcade."

1934
Actor: Clark Gable, "It Happened One Night";
Actress: Claudette Colbert, same;
Picture: "It Happened One Night."

1935
Actor: Victor McLaglen, "The Informer";
Actress: Bette Davis, "Dangerous";
Picture: "Mutiny on the Bounty".

1936
Actor: Paul Muni, "Story of Louis Pasteur";
Actress: Luise Rainer, "The Great Ziegfeld";
Picture: "The Graat Ziegfeld."

1937
Actor: Spencer Tracy, "Captains Courageous";
Actress: Luise Rainer, "The Good Earth";
Picture: "Life of Emile Zola."

1938
Actor: Spencer Tracy, "Boys Town";
Actress: Bette Davis, "Jezebel";
Picture: "You Can't Take it with You."

1939
Actor: Robert Donat, "Goodbye Mr. Chips";
Actress: Vivien Leigh, "Gone With the Wind";
Picture: "Gone with the Wind."

1940
Actor: James Stewart, "The Philadelphia Story";
Actress: Ginger Rogers, "Kitty Foyle";
Picture: "Rebecca."

1941
Actor: Gary Cooper, "Sergeant York";
Actress: Joan Fontaine, "Suspicion";
Picture: "How Green Was My Valley."

1942
Actor: James Cagney, "Yankee Doodle Dandy";
Actress: Greer Garson, "Mrs. Miniver";
Picture: "Mrs. Miniver".

1943
Actor: Paul Lukas, "Watch On the Rhine";
Actress: Jennifer Jones, "The Song of Bernadette";
Picture: "Casablanca."

1944
Actor: Bing Crosby, "Going My Way";
Actress: Ingrid Bergman, "Gaslight";
Picture: "Going My Way."

1945
Actor: Ray Milland, "The Lost Weekend";
Actress: Joan Crawford, "Mildred Pierce";
Picture: "The Lost Weekend."

1946
Actor: Frederic March, "The Best Years of Our Lives";
Actress: Olivia de Havilland, "To Each His Own";
Picture: "The Best Years of Our Lives."

1947
Actor: Ronald Colman, "A Double Life";
Actress: Loretta Young, "The Farmer's Daughter";
Picture: "Gentlemen's Agreement."

1948
Actor: Laurence Olivier, "Hamlet";
Actress: Jane Wyman, "Johnny Belinda";
Picture: "Hamlet."

1949
Actor: Broderick Crawford, "All the King's Men";
Actress: Olivia de Havilland, "The Heiress";
Picture: "All the King's Men."

1950
Actor: Jose Ferrer, "Cyrano de Bergerac";
Actress: Judy Holliday, "Born Yesterday";
Picture: "All About Eve."

1951
Actor: Humphrey Bogart, "The African Queen";
Actress: Vivien Leigh, "A Streetcar Named Desire";
Picture: "An American in Paris."

1952
Actor: Gary Cooper, "High Noon";
Actress: Shirley Booth, "Come Back Little Sheba";
Picture: "Greatest Show on Earth."

1953
Actor: William Holden, "Stalag 17";
Actress: Audrey Hepburn, "Roman Holiday";
Picture: "From Here to Eternity."

1954
Actor: Marlon Brando, "On the Waterfront";
Actress: Grace Kelly, "The Country Girl";
Picture: "On the Waterfront."

1955
Actor: Ernest Borgnine, "Marty";
Actress: Anna Magnani, "The Rose Tatoo";
Picture: "Marty."

1956
Actor: Yul Brynner, "The King and I";
Actress: Ingrid Bergman, "Anastasia";
Picture: "Around the World in 80 Days."

1957
Actor: Alec Guinness, "The Bridge on the River Kwai";
Actress: Joanne Woodward, "The Three Faces of Eve";
Picture: "The Bridge on the River Kwai."

1958
Actor: David Niven, "Separate Tables";
Actress: Susan Hayward, "I Want to Live";
Picture: "Gigi."

1959
Actor: Charlton Heston, "Ben-Hur";
Actress: Simone Signoret, "Room at the Top";
Picture: "Ben-Hur."

1960
Actor: Burt Lancaster, "Elmer Gantry";
Actress: Elizabeth Taylor, "Butterfield 8";
Picture: "The Apartment."

1961
Actor: Maximilian Schell, "Judgement at Nuremberg";
Actress: Sophia Loren, "Two Women";
Picture: "West Side Story."

1962
Actor: Gregory Peck, "To Kill a Mockingbird";
Actress: Anne Bancroft, "The Miracle Worker";
Picture: "Lawrence of Arabia."

1963
Actor: Sidney Poitier, "Lilies of the Field";
Actress: Patricia Neal, "Hud";
Picture: "Tom Jones."

1964
Actor: Rex Harrison, "My Fair Lady";
Actress: Julie Andrews, "Mary Poppins";
Picture: "My Fair Lady."

1965
Actor: Lee Marvin, "Cat Ballou";
Actress: Julie Christie, "Darling";
Picture: "The Sound of Music."

1966
Actor: Paul Scofield, "A Man for All Seasons";
Actress: Elizabeth Taylor, "Who's Afraid of Virginia Wool
Picture "A Man for All Seasons."

Table 8-15.
Top three annual winners of the Academy Awards: 1927-1986 (continued from previous page)

1967
Actor: Rod Steiger, "In the Heat of the Night";
Actress: Katharine Hepburn, "Guess Who's Coming to Dinner?";
Picture: "In the Heat of the Night."

1968
Actor: Cliff Robertson, "Charly";
Actress: Katharine Hepburn, "The Lion in Winter"/
Barbara Streisand, "Funny Girl" (tie);
Picture: "Oliver."

1969
Actor: John Wayne, "True Grit";
Actress: Maggie Smith, "The Prime of Miss Jean Brodie";
Picture: "Midnight Cowboy."

1970
Actor: George C. Scott, "Patton";
Actress: Glenda Jackson, "Women in Love";
Picture: "Patton."

1971
Actor: Gene Hackman, "The French Connection";
Actress: Jane Fonda, "Klute";
Picture: "The French Connection."

1972
Actor: Marlon Brando, "The Godfather";
Actress: Liza Minelli, "Cabaret";
Picture: "The Godfather."

1973
Actor: Jack Lemmon, "Save the Tiger";
Actress: Glenda Jackson, "A Touch of Class";
Picture: "The Sting."

1974
Actor: Art Carney, "Harry and Tonto";
Actress: Ellen Burstyn, "Alice Doesn't Live Here Anymore";
Picture: "The Godfather, Part II."

1975
Actor: Jack Nicholson, "One Flew Over the Cuckoo's Nest";
Actress: Louise Fletcher, same;
Picture: "One Flew Over the Cuckoo's Nest."

1976
Actor: Peter Finch, "Network";
Actress: Faye Dunaway, same;
Picture: "Rocky."

1977
Actor: Richard Dreyfuss, "The Goodbye Girl";
Actress: Diane Keaton, "Annie Hall";
Picture: "Annie Hall."

1978
Actor: Jon Voight, "Coming Home";
Actress: Jane Fonda, "Coming Home";
Picture: "The Deer Hunter."

1979
Actor: Dustin Hoffman, "Kramer vs. Kramer";
Actress: Sally Field, "Norma Rae";
Picture: "Kramer vs. Kramer."

1980
Actor: Robert De Niro, "Raging Bull";
Actress: Sissy Spacek, "Coal Miner's Daughter";
Picture: "Ordinary People."

1981
Actor: Henry Fonda, "On Golden Pond";
Actress: Katharine Hepburn, "On Golden Pond";
Picture: "Chariots of Fire."

1982
Actor: Ben Kingsley, "Gandhi";
Actress: Meryl Streep, "Sophie's Choice";
Picture: "Gandhi."

1983
Actor: Robert Duvall, "Tender Mercies";
Actress: Shirley MacLaine, "Terms of Endearment";
Picture: "Terms of Endearment."

1984
Actor: F. Murray Abraham, "Amadeus";
Actress: Sally Field, "Places in the Heart";
Picture: "Amadeus."

1985
Actor: William Hurt, "Kiss of the Spider Woman";
Actress: Geraldine Page, "The Trip to Bountiful";
Picture: "Out of Africa."

1986
Actor: Paul Newman, "The Color of Money";
Actress: Marlee Matlin, "Children of a Lesser God";
Picture: "Platoon."

Source: National Association of Theater Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, pp. 46-47.

Table 8-16.
Twenty-five top grossing films: 1986

Title (Distributor)	Gross
	(in dollars)
1. Top Gun (Paramount)	170,126,856
2. Crocodile Dundee (Paramount)	116,176,856
3. The Karate Kid, Part II (Columbia)	114,878,729
4. The Color Purple (Warner Bros.)	95,478,442
5. Back to School (Orion)	90,424,432
6. Out of Africa (Universal)	83,142,343
7. Aliens (20th Century Fox)	77,632,096
8. Ruthless People (Disney)	71,624,879
9. Ferris Bueller's Day Off (Paramount)	70,136,369
10. Star Trek IV (Paramount)	67,931,249
11. Jewel of the Nile (20th Century Fox)	65,600,000
12. Down and Out in Beverly Hills (Disney)	62,134,225
13. Cobra (Warner Bros.)	49,042,224
14. Stand By Me (Columbia)	48,601,637
15. Legal Eagles (Universal)	47,165,584
16. The Color of Money (Disney)	44,418,398
17. Police Academy 3 (Warner Bros.)	43,576,193
18. Pretty in Pink (Paramount)	40,471,663
19. Short Circuit (Tri-Star)	40,456,961
20. Poltergeist II (MGM/UA)	39,541,562
21. About Last Night (Tri-Star)	38,702,310
22. The Golden Child (Paramount)	38,543,773
23. Peggy Sue Got Married (Tri-Star)	37,726,832
24. Running Scared (MGM/UA)	37,671,564
25. Gung Ho (Paramount)	36,611,610
Total	1,627,816,787

Source: The Hollywood Reporter, January 5, 1987.
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 28.

Table 8-17.
Number of theatre screens, selected years: 1948 - 1987

Year	Indoor	Drive-in	Total
1948 (a)	17,811	820	18,631
1954	14,716	3,775	18,491
1958	12,291	4,063	16,354
1963	9,150	3,502	12,652
1964 (b)	9,200	3,540	12,740
1965	9,240	3,585	12,825
1966	9,290	3,640	12,930
1967	9,330	3,670	13,000
1968	9,500	3,690	13,190
1969	9,750	3,730	13,480
1970	10,000	3,750	13,750
1971	10,300	3,770	14,070
1972	10,580	3,790	14,370
1973	10,850	3,800	14,650
1974	11,612	3,772	15,384
1975	12,168	3,801	15,969
1976	12,562	3,414	15,976
1977	12,990	3,564	16,554
1978	13,129	3,626	16,755
1979	13,439	3,656	17,095
1980	14,171	3,504	17,675
1981	14,790	3,354	18,144
1982	15,117	3,178	18,295
1983	16,032	2,852	18,884
1984	16,749	2,840	19,589
1985 (c)	18,327	2,770	21,097
1986 (c)	19,947	2,718	22,665
1987 (c)	20,637	2,084	22,721

(a) Data for 1948, 1954, 1958, and 1963 from the U.S. Bureau of the Census, Washington, D.C.

(b) Data from 1964-1987 from various sources.

(c) Revised August 1987.

Source: National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed., New York, NY, p. 16.

Table 8-18.
Movie attendance: 1922-1965

Year	Average weekly attendance
	(in millions)
1922	40
1923	43
1924	46
1925	46
1926	50
1927	57
1928	65
1929	80
1930	90
1931	75
1932	60
1933	60
1934	70
1935	80
1936	88
1937	88
1938	85
1939	85
1940	80
1941	85
1942	85
1943	85
1944	85
1945	85
1946	90
1947	90
1948	90
1949	70
1950	60
1951	54
1952	51
1953	46
1954	49
1955	46
1956	47
1957	45
1958	40
1959	42
1960	40
1961	42
1962	43
1963	42
1964	44
1965	44

Note: Alaska and Hawaii excluded.

Source: (1922-1965) U.S. Bureau of the Census, Historical Statistics Colonial Times to 1970, Washington, D.C., 1975, Series H 862-877.

Table 8-19.
Motion picture theatres box office attendance: 1970-1987

Year	Yearly admissions (millions)	Percent change from previous period
1970	920.6	NA
1971	820.3	-10.90
1972	934.1	+13.87
1973	864.6	- 7.44
1974	1,010.7	+16.90
1975	1,032.8	+ 2.19
1976	957.1	- 7.33
1977	1,063.2	+11.09
1978	1,128.2	+ 6.11
1979	1,120.9	- 0.9
1980	1,021.5	- 8.9
1981	1,067.0	+ 4.36
1982	1,175.4	+10.16
1983	1,196.9	+ 1.83
1984	1,199.1	+ 0.18
1985	1,056.0	- 12.0
1986	1,017.2	- 3.68
1987*	511.9	NA

NA - Not applicable/available.

* January - June 1987.

Source: Motion Picture Association of America, Inc.
As included in National Association of Theatre Owners, Encyclopedia of Exhibition 1987, Wayne R. Green, ed, New York, NY, p. 21.

Table 8-20.
Percentage distribution of motion picture frequency of attendance by age and marital status: 1985-1987

	Total public age 12 and over			Adult public age 18 and over			Teenagers age 12 to 17			Married			Single		
	1985	1986	1987	1985	1986	1987	1985	1986	1987	1985	1986	1987	1985	1986	1987
	(percent)														
Frequent (at least once a month)...............	22	21	23	21	20	22	48	46	47	16	13	15	30	29	28
Occasional (once in 2 to 6 months)..............	29	25	27	28	25	27	38	34	37	29	25	29	26	25	25
Infrequent (less than once in 6 months)......	9	11	10	9	11	11	3	10	6	11	13	13	7	9	8
Never....................	39	43	38	41	40	44	9	8	8	43	50	42	37	38	37
Not reported............	1	0	1	1	*	1	2	2	2	0	0	0	0	0	0

*Less than 1/2 percent.

Source: Incidence of Motion Picture Attendance, a study conducted for the Motion Picture Association of America, Inc., by Opinion Research Corporation, Princeton, NJ, July 1987, pp. 2 and 3.

Observational note: Frequent moviegoers constitute only 23 percent of the public age 12 and over, but continue to account for 84 percent of admissions.

Table 8-21.
General fund revenues and expenditures, American Film Institute: 1979-1986 (continued on next page)

Categories	1979	1980	1981	1982	1983	1984	1985	1986
	(in thousands of dollars)							
Revenues								
Federal grants and contracts	2,461	2,826	2,584	3,005	2,684	2,899	3,255	2,967
Membership	1,087	1,263	1,451	1,641	1,734	1,834	1,790	3,042
Special events	918	946(a)	1,435 (a)	1,142 (a)	1,697	2,045	1,951	2,005
Private grants and contributions	714	847	1,530	2,746	2,178	2,553	2,704	2,927
Film and video exhibition	287	370	275	319	301	201	213	214
Filmmaker training	273	246	308	283	332	647	703	764
Seminars, courses, and lectures	131	188	92	179	169	262	324	427
Publications	171	336	566	669	982	1,056	1,181	511 (c)
Donated rents, goods, and services	268	346	346	546	270	221	114	55
Miscellaneous	116	92	195	182	149	141	353	316
Total revenues	6,426	7,460	8,782	10,714	10,494	11,858	12,587	13,222
Expenditures								
Program Services								
Education and training	1,547	1,781	1,935	2,177	2,075	2,232	2,514	3,004
Membership	1,136	930	968	1,138	1,239	1,319	1,257	1,426
Exhibition	514	704	870	1,033	903	507	518	549
Special events	601	662	765 (a)	708 (a)	942	1,456	1,217	1,263
Publications	880	1,099	1,249	1,531	1,847	1,786	1,983	1,227
Preservation and documentation	657	918	682	967	1,011	1,142	1,111	1,378
Total program services	5,334	6,094	6,469	7,555	8,017	8,442	8,600	8,848
Supporting services								
General and administrative	1,245	1,282	1,195	1,367	1,352	1,496	1,385	1,288
Fundraising	155	202	363	463	343	369	709	565
Other, principally interest	NA	NA	551 (b)	1,109 (b)	836 (b)	809	865	646
Total supporting services	1,400	1,484	2,109	2,939	–	2,674	2,959	2,499
Total operating expenses	6,734	7,578	8,578	10,494	10,549	11,116	11,559	11,346
Depreciation	NA	NA	NA	464	564	NA	NA	NA
Excess of revenues over expenditures	(308)	(118)	204	219	(619)	742	1,028	1,876

NA - Not available.

– Not applicable.

Notes: Figures may not add to totals due to rounding. All figures are for fiscal years ending June 30.

(a) Category is national events.

(b) Includes facilities acquisition and/or renovation.

(c) Publication of American Film magazine moved to New York in FY 1986. Now under co-publication arrangement with Sackler Foundation.

Source: American Film Institute, Annual Report, Washington, D.C., 1979-1980, p. 29; 1981-1982, p. 32; 1982-1983, p. 29; 1983-1984, p. 29; 1984-1985, p. 29; 1985-1986, p. 29.

Table 8-21.
General fund revenues and expenditures, American Film Institute: 1979-1986 (continued from previous page)

Methodological note: The only national arts organization in the United States devoted to film, television, and video, the American Film Institute was established in 1967 to serve as a point of national focus and a center of coordination for the many individuals and institutions concerned with the moving image as art. Three major goals guide the work of the American Film Institute:

- To increase recognition and understanding of the moving image as an art form;
- To identify, develop, and encourage new talent; and
- To establish, through innovative fundraising and sound fiscal management, the necessary resources for achievement of Institute goals.

Through a series of interrelated programs emanating from its Los Angeles campus and its offices at the Kennedy Center in Washington, D.C., the Institute conducts activities around the country which celebrate and nurture the film and video arts. The Institute:

- Coordinates the preservation of our moving image heritage through its National Center for Film and Video Preservation created in conjunction with the National Endowment for the Arts;
- Publishes a monthly magazine about the film and video arts, American Film, which goes to 135,000 AFI members;
- Exhibits programs of film and video at the AFI Theater in the Kennedy Center for the Performing Arts; provides touring programs of film and guest speakers at exhibition sites around the country; presents the annual AFI FEST - Los Angeles;
- Maintains a conservatory for training film and videomakers from the United States and around the world;
- Conducts workshops and seminars on film, television, and video for the public in cities across the country;
- Administers NEA funds for production grants to independent filmmakers;
- Enhances opportunities for and recognition of student filmmakers through a film distribution program; and
- Conducts a television workshop and provides forums and screening facilities for the burgeoning community of artists working in the field of television and video, and otherwise serves as a national advocate for the art form of the moving image, its artists, and the organizations that serve them.

Less than 23 percent of the Institute's annual budget is received from the NEA; the balance is raised each year through fundraising and revenue-generating activities. This note is taken from the 1985-86 Annual Report.

Table 8-22.
Utilization of selected media, selected years: 1950-1986

Item	Unit	1950	1960	1970	1975	1980	1981	1982	1983	1984	1985	1986
Households with --												
Telephone service (a)..........	Percent.......	(c)	78.5	87.0	(a)	93.0	(a)	(a)	(a)	91.8	91.8	92.2
Radio sets (b).................	Percent.......	92.6	96.3	98.6	98.6	99.0	99.0	99.0	99.0	99.0	99.0	99.0
Average number of sets.......	Number........	2.1	3.7	5.1	5.6	5.5	5.5	5.5	5.5	5.5	5.5	5.4
Television sets (e)............	Millions......	3.9	45.8	58.5	68.5	76.3	79.9	81.5	83.3	83.8	84.9	85.9
Television sets (e)........	Percent.......	9	87	95	97	98	98	98	98	98	98	98
Color set households (e).....	Millions......	(d)	0.3	20.9	46.9	63.4	66.3	71.4	73.9	75.8	77.7	80.1
Average viewing per day (f)..	Hours.........	4.6	5.1	5.9	6.1	6.6	6.8	6.8	7.0	7.1	7.1	(a)
Average number of sets (g)...	Number........	1.01	1.13	1.39	1.54	1.68	1.70	1.75	1.79	1.78	1.8	1.83
Cable TV (h)..................	Percent.......	(a)	(a)	(a)	(a)	19.8	25.3	29.0	37.2	41.2	44.6	46.8
VCRs (i)......................	Percent.......	(a)	(a)	(a)	(a)	1.1	1.8	3.1	5.5	10.6	20.8	36.0
Commercial radio stations: (d)												
AM............................	Number........	2,232	3,539	4,323	4,463	4,589	4,634	4,668	4,733	4,754	4,718 (j)	(a)
FM............................	Number........	676	815	2,196	2,767	3,282	3,349	3,380	3,527	3,716	3,875 (j)	(a)
Television stations: Total (k)..	Number........	98	559	862	953	1,011	1,038	1,065	1,106	1,138	1,182	1,235
Commercial.....................	Number........	(a)	515	677	706	734	756	777	813	841	883	919
Cable television: (k)												
Systems........................	Number........	70 (1)	640	2,490	3,506	4,225	4,375	4,825	5,600	6,200	6,844	7,600
Subscribers served.............	Millions......	.01 (1)	.65	4.5	9.8	15.5	18.3	21.0	25.0	30.0	31.3	37.5
Daily newspaper circulation (m)												
Number.........................	Millions......	53.8	58.9	62.1	60.7	62.2	61.4	62.5	62.6	63.1	62.8	(a)
Per capita (n).................	Number........	.354	.327	.305	.282	.275	.267	.269	.267	.267	.263	(a)

(a) For occupied housing units, 1950 through 1980, as of April 1; thereafter, as of March, U.S. Bureau of the Census, Census of Housing: 1960, 1970, and 1980, vol. 1, and unpublished data.

(b) As of December 31, except as noted, Radio Advertising Bureau, New York, NY, Radio Facts, annual (copyright). Number of stations on the air compiled from Federal Communications Commission reports.

(c) Information is not available.

(d) Indicates that the response is zero.

(e) 1970-1975, as of September of prior year; all other years as of January of year shown, 1950-1965 National Broadcasting Company, New York, NY; thereafter, A.C. Nielsen Company, Northbrook, IL, Nielsen Report on Television (copyright).

(f) Calendar year data, A.C. Nielsen Company, Northbrook, IL, Nielsen Report on Television (copyright).

(g) 1970 and 1975, as of September; all other years, as of January. Excludes Alaska and Hawaii, Television Bureau of Advertising, Inc., New York, NY, "Trends in Television 1950 to Date," March 1986.

(h) As of February, see footnote g.

(i) As of February. Excludes Alaska and Hawaii, A.C. Nielsen Company, Northbrook, IL. VCR Trends (copyright).

(j) As of February 1986.

(k) As of January 1, Television Digest, Inc., Washington, DC, Television and Cable Factbook, annual (copyright). Number of television stations on the air.

(l) Data for 1952.

(m) As of September 30, except 1950 and 1960, as of October 1, Editor & Publisher, Inc., New York, NY, Editor & Publisher International Year Book, annual (copyright).

(n) Per capita based on total resident population enumerated as of April 1, 1970 and 1980, and estimated as of July 1 for other years.

Sources: Figures taken from sources listed in footnotes; as compiled by U.S. Bureau of the Census, Statistical Abstract of the United States, 1987, Washington, D.C., 1986, p. 531.

Table 8-23.
Number of television stations on air: 1946-1986

Year	VHF Commercial	VHF ETV	Total VHF	UHF Commercial	UHF ETV	Total UHF	Total Commercial	Total ETV	Grand Total
1946..........	NA	NA	6*	NA	NA	NA	NA	NA	6*
1947..........	NA	NA	12	NA	NA	NA	NA	NA	12
1948..........	NA	NA	16	NA	NA	NA	NA	NA	16
1949..........	NA	NA	51	NA	NA	NA	NA	NA	51
1950..........	NA	NA	98	NA	NA	NA	NA	NA	98
1951..........	NA	NA	107	NA	NA	NA	NA	NA	107
1952..........	NA	NA	108	NA	NA	NA	NA	NA	108
1953..........	NA	NA	120	NA	NA	6	NA	NA	126
1954..........	233	1	234	121	1	122	354	2	356
1955..........	297	8	305	114	3	117	411	11	422
1956..........	344	13	357	97	5	102	441	18	459
1957..........	381	17	398	90	6	96	471	23	494
1958..........	411	22	433	84	6	90	495	28	523
1959..........	433	28	461	77	7	84	510	35	545
1960..........	440	34	474	75	10	85	515	44	559
1961..........	451	37	488	76	15	91	527	52	579
1962..........	458	43	501	83	19	102	541	62	603
1963..........	466	46	512	91	22	113	557	68	625
1964..........	476	53	529	88	32	120	564	85	649
1965..........	481	58	539	88	41	129	569	99	668
1966..........	486	65	551	99	49	148	585	114	699
1967..........	492	71	563	118	56	174	610	127	737
1968..........	499	75	574	136	75	211	635	150	785
1969..........	499	78	577	163	97	260	662	175	837
1970..........	501	80	581	176	105	281	677	185	862
1971..........	503	86	589	179	113	292	682	199	881
1972..........	508	90	598	185	123	308	693	213	906
1973..........	510	93	603	187	137	324	697	230	927
1974..........	513	92	605	184	149	333	697	241	938
1975..........	514	95	609	192	152	344	706	247	953
1976..........	511	97	608	190	162	352	701	259	960
1977..........	515	101	616	196	160	356	711	261	972
1978..........	515	102	617	201	164	365	716	266	982
1979..........	515	107	622	209	167	376	724	274	998
1980..........	516	109	625	218	168	386	734	277	1011
1981..........	519	111	630	237	171	408	756	282	1038
1982..........	517	112	629	260	176	436	777	288	1065
1983..........	519	114	633	294	179	473	813	293	1106
1984..........	523	117	640	318	180	498	841	297	1138
1985..........	520	121	641	363	193	556	883	314	1197
1986..........	522	121	643	397	195	592	919	316	1235

NA - Not available.

Note: These figures represent data as of January 1 for each year.

*Does not include one construction permit operating intermittently.

Source: Television Digest, Inc., Television and Cable Factbook, Washington, D.C., 1986, p. A-17.

Table 8-24.
Households with television receivers: 1946-1986

Year	Homes with television receivers	Percent of all U.S. homes	Television homes Percent with two or more receivers	 Percent with UHF receivers	 Percent with color receivers
1946	8,000	0.02	--	--	--
1947	14,000	0.04	--	--	--
1948	172,000	0.40	1	--	--
1949	940,000	2.30	1	--	--
1950	3,875,000	9.00	1	--	--
1951	10,320,000	23.50	2	--	--
1952	15,300,000	34.20	2	--	--
1953	20,400,000	44.70	3	--	--
1954	26,000,000	55.70	3	--	--
1955	30,700,000	64.50	3	--	0.02
1956	34,900,000	71.80	5	--	0.05
1957	38,900,000	78.60	6	9.2	0.20
1958	41,925,000	83.20	8	8.1	0.40
1959	43,950,000	85.90	10	8.0	0.60
1960	45,750,000	87.10	13	7.0	0.70
1961	47,200,000	88.80	13	7.1	0.90
1962	48,855,000	90.00	14	7.3	1.20
1963	50,300,000	91.30	16	9.6	1.90
1964	51,600,000	92.30	19	15.8	3.10
1965	52,700,000	92.60	22	27.5	5.30
1966	53,850,000	93.00	25	38.0	9.70
1967	55,130,000	93.60	28	47.5	16.30
1968	56,670,000	94.60	29	57.0	24.20
1969	58,250,000	95.00	33	66.0	32.00
1970	59,700,000	95.20	34	73.0	39.20
1971	61,600,000	95.50	36	80.0	45.10
1972	63,500,000	95.80	38	81.0	52.80
1973	65,600,000	96.00	41	86.0	60.10
1974	66,800,000	96.10	42	89.0	67.30
1975	68,500,000	97.10	43	91.0	70.80
1976	70,500,000	97.30	45	NA	73.30
1977	71,500,000	97.90	47	92.0	76.00
1978	74,500,000	98.00	48	NA	81.00
1979	76,300,000	98.00	50	NA	83.00
1980	77,300,000	98.00	50	95.0	87.00
1981	82,500,000	98.00	50	96.0	89.00
1982	83,200,000	98.00	NA	NA	NA
1983	83,300,000	98.00	NA	NA	NA
1984	83,800,000	98.00	NA	NA	NA
1985	84,900,000	98.00	NA	NA	NA
1986	85,900,000	98.00	NA	NA	NA

-- Not applicable.

NA - Not available.

Sources: (1946-1982) Sterling and Kitross (1978), p. 535 for data through 1977. 1978 data from Nielsen Television Index, Television Audience 1978, p. 3, which reports data as of September. 1979-1980 data supplied directly to Christopher H. Sterling from TV Digest, Inc. 1981 data from Arbitron Fall '81 Census Book (homes with television) and National Retail Merchants Association (average cost of receivers). 1982 data from Arbitron supplied directly to Christopher H. Sterling. As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, p. 237, table 680-A (1983-1986).

(1983-1986) data updated from A. C. Nielsen Company, Nielsen Report on Television, Northbrook, Il. (Copyright)

Table 8-25.
Number of network-affiliate television stations: 1947-1982

Year	NBC affiliates		CBS affiliates		ABC affiliates		Total commercial	Total network affiliates	
	Number	Percent	Number	Percent	Number	Percent	Number	Number	Percent
1947	2	16.7	1	8.3	1	8.3	12	4	33
1948	9	56.3	3	18.8	6	37.5	16	16	100
1949	25	49.0	15	29.4	11	21.6	51	50	98
1950	56	57.1	27	27.6	13	13.3	98	96	98
1951	63	58.9	30	28.0	14	13.1	107	107	100
1952	64	59.3	31	28.7	15	13.9	108	108	100
1953	71	56.3	33	26.2	24	19.0	126	125	99
1954	164	46.3	113	31.9	40	11.3	354	317	90
1955	189	46.0	139	33.8	46	11.2	411	374	91
1956	200	45.4	168	38.1	53	12.0	441	421	95
1957	205	43.5	180	38.2	60	12.7	471	445	94
1958	209	42.2	191	38.8	69	13.9	495	469	95
1959	213	41.8	193	37.8	79	15.5	510	485	95
1960	214	41.6	195	37.9	87	16.9	515	496	96
1961	201	38.1	198	37.6	104	19.7	527	503	95
1962	201	37.2	194	35.9	113	20.9	541	508	94
1963	203	36.4	194	34.8	117	21.0	557	514	92
1964	212	37.6	191	33.9	123	21.8	564	526	93
1965	198	34.8	190	33.4	128	22.5	569	516	91
1966	202	34.5	193	33.0	137	23.4	585	532	91
1967	205	33.6	191	31.3	141	23.1	610	537	88
1968	207	32.6	192	30.2	148	23.3	635	547	86
1969	211	31.9	190	28.7	156	23.6	662	557	84
1970	215	31.8	193	28.5	160	23.6	677	568	84
1971	218	32.0	207	30.4	168	24.6	682	593	87
1972	218	31.5	209	30.2	172	24.8	693	599	86
1973	218	31.3	210	30.1	176	25.3	697	604	87
1974	218	31.3	212	30.4	181	26.0	697	611	88
1975	219	30.8	213	30.0	185	26.0	706	617	87
1976	218	30.7	213	30.0	182	25.6	701	613	87
1977	212	29.1	210	28.8	190	26.1	711	612	86
1978	213	29.3	208	28.6	195	26.8	716	616	86
1979	213	29.3	208	28.6	202	27.5	724	623	86
1980	213	28.6	200	26.8	202	27.1	734	615	84
1981	213	28.3	200	26.6	207	27.5	756	620	82
1982	215	27.8	200	25.8	206	26.6	777	621	80

Sources: Number of network affiliates: Christopher H. Sterling and John M. Kittross, Stay Tuned: A Concise History of American Broadcasting, Wadsworth Publishing Co., Belmont, CA, 1978, p. 515 for data through 1977; and directly from networks to Christopher H. Sterling for years since.

As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, p. 24, table 181-A.

Table 8-26.
Number of network-affiliate radio stations: 1927-1982

Year	NBC affiliates		CBS affiliates		Mutual affiliates		ABC affiliates		Total AM stations	Total network stations	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Number	Percent
1927	28	4.1	16	2.3	NA	NA	NA	NA	681	44	6
1928	52	7.7	17	2.5	NA	NA	NA	NA	677	69	10
1929	58	8.3	49	7.0	NA	NA	NA	NA	696	107	15
1930	71	11.5	60	9.7	NA	NA	NA	NA	618	131	21
1931	75	12.3	76	12.4	NA	NA	NA	NA	612	151	25
1932	86	14.2	84	13.9	NA	NA	NA	NA	604	170	28
1933	88	14.7	91	15.2	NA	NA	NA	NA	599	179	30
1934	88	15.1	92	15.8	4	0.7	NA	NA	583	184	32
1935	88	15.0	97	16.6	3	0.5	NA	NA	585	188	32
1936	89	14.4	98	15.9	39	6.3	NA	NA	616	226	37
1937	111	17.2	105	16.3	80	12.4	NA	NA	646	296	46
1938	142	20.6	110	16.0	107	15.5	NA	NA	689	359	52
1939	167	23.1	113	15.7	116	16.1	NA	NA	722	396	55
1940	182	23.8	112	14.6	160	20.9	NA	NA	765	454	59
1941	225	27.1	118	14.2	166	20.0	NA	NA	831	509	61
1942	136	15.3	115	13.0	191	21.5	116	13.1	887	558	63
1943	142	15.6	116	12.7	219	24.1	143	15.7	910	620	68
1944	143	15.7	133	14.6	245	26.9	173	19.0	910	694	76
1945	150	16.3	145	15.8	384	41.8	195	21.2	919	874	95
1946	155	16.4	147	15.5	384	40.5	195	20.6	948	881	93
1947	162	15.3	157	14.8	488	46.0	222	20.9	1,062	1,029	97
1948	167	10.3	162	10.0	519	32.0	256	15.8	1,621	1,104	68
1949	170	8.9	167	8.7	526	27.5	269	14.1	1,912	1,132	59
1950	172	8.2	173	8.3	543	26.0	282	13.5	2,086	1,170	56
1951	180	8.1	183	8.2	552	24.7	295	13.2	2,232	1,210	54
1952	191	8.2	194	8.3	560	24.0	302	13.0	2,331	1,247	53
1953	207	8.7	203	8.5	560	23.4	348	14.6	2,391	1,318	55
1954	212	8.4	205	8.1	560	22.2	360	14.3	2,521	1,337	53
1955	208	7.8	207	7.8	563	21.1	357	13.4	2,669	1,335	50
1956	205	7.3	204	7.2	558	19.8	342	12.1	2,824	1,309	46
1957	199	6.6	201	6.7	525	17.5	334	11.1	3,008	1,259	42
1958	203	6.4	200	6.3	431	13.5	299	9.4	3,195	1,133	35
1959	209	6.3	198	6.0	441	13.3	286	8.6	3,326	1,134	34
1960	202	5.8	198	5.7	443	12.8	310	9.0	3,456	1,153	33
1961	201	5.7	195	5.5	428	12.1	339	9.6	3,547	1,163	33
1962	200	5.5	206	5.7	510	14.1	342	9.5	3,618	1,258	35
1963	200	5.4	207	5.5	510	13.6	366	9.7	3,760	1,283	34
1964	202	5.2	227	5.9	500	13.0	353	9.2	3,854	1,282	33
1965	209	5.2	237	5.9	501	12.5	355	8.9	4,044	1,302	32
1966	215	5.3	239	5.9	520	12.8	361	8.9	4,065	1,335	33
1967	216	5.2	240	5.8	NA	NA	337	8.2	4,121	NA	NA
1968	217	5.2	243	5.8	515	12.4	500	12.0	4,170	1,475	35
1969	222	5.2	245	5.7	492	11.5	1,013	23.8	4,265	1,972	46
1970	220	5.1	247	5.8	523	12.2	1,175	27.4	4,292	2,165	50
1971	230	5.3	249	5.7	538	12.4	1,074	24.7	4,343	2,091	48
1972	231	5.3	242	5.5	545	12.5	1,169	26.7	4,374	2,187	50
1973	233	5.3	243	5.5	568	12.9	1,246	28.4	4,395	2,290	52
1974	230	5.2	248	5.6	632	14.3	1,293	29.3	4,407	2,403	55
1975	232	5.2	247	5.6	657	14.8	1,322	29.8	4,432	2,458	55
1976	223	5.0	257	5.8	684	15.3	1,353	30.3	4,463	2,517	56
1977	236	5.2	266	5.9	755	16.8	1,546	34.4	4,497	2,803	62
1978	245	5.4	270	6.0	800*	17.7	1,554	34.4	4,513	2,869	64
1979	268	5.9	278	6.1	950*	21.0	1,561	34.5	4,526	3,057	67
1980	281	6.2	321	7.0	934	20.5	1,574	34.5	4,559	3,110	68
1981	315	6.7	400	8.8	902	19.7	1,591	34.7	4,589	3,208	70
1982	370	8.0	425	9.2	876	19.0	1,631	35.1	4,634	3,302	71

NA - Data not available.

*Estimates by Mutual are approximations provided during turbulent times.

Sources: Individual networks, as reported in Christopher H. Sterling and John M. Kittross, Stay Tuned: A Concise History of American Broadcasting, Belmont, CA, Wadsworth Publishing Co., (1978), pp. 512-513, through 1977; and directly from networks to the author for years since, in correspondence. As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, pp. 12, 13 and table 170-A, p. 5.

Methodological note: The affiliation figures vary for several reasons. Radio stations sometimes hold affiliations with more than one network. The number of affiliates in each network will vary according to how many stations an advertiser wants and is willing to pay for. The statistics for any given network might change drastically in a single day. The data given here are basically averages of the number of affiliates as of January 1 of each year. The percentage breakdowns were calculated by Christopher H. Sterling.

Table 8-27.
Number and percent of U.S. households and automobiles with AM receivers, selected years: 1922-1981

Year	Households with radio receivers	Percent of all U.S. households	Average factory cost of home receivers	Automobiles with radio receivers	Percent of all U.S. automobiles
			(in dollars)		
1922	60,000	0.2	50	NA	NA
1925	2,750,000	10.1	83	NA	NA
1930	13,750,000	45.8	78	80,000	0.1
1935	21,456,000	67.3	55	2,000,000	8.9
1940	28,500,000	81.1	38	7,500,000	27.4
1945	33,100,000	88.0	40	6,000,000	23.4
1950	40,700,000	94.7	26	18,000,000	49.6
1955	45,900,000	96.4	20	29,000,000	60.0
1960	50,193,000	95.6	20	40,387,000	68.1
1965	55,200,000	98.6	10	56,871,000	79.1
1970	62,000,000	98.6	11	80,500,000	92.5
1975	70,400,000	98.6	NA	100,400,000	95.0
1980	78,600,000	98.6	17	113,200,000	95.0
1981	80,500,000	98.6	NA	115,000,000	95.0

NA - Not available.

Sources: This table is reprinted from Christopher H. Sterling and John M. Kittross, Stay Tuned: A Concise History of American Broadcasting, Wadsworth Publishing Co., Belmont, CA, 1978; updated with the assistance of the Radio Advertising Bureau. All figures are estmates drawn from various original sources, including NBC (for the number of radio homes up to 1950); the Radio Advertising Bureau (for the number of radio homes since 1950, and for number and percent of cars with radios); and Lawrence W. Lichty and Malachi C. Topping, eds., American Broadcasting: A Sourcebook on the History of Radio and Television, Hastings House, New York, NY, 1975, for the average cost data. The percentages of U.S. automobiles with radios are based on U.S. Department of Transportation estimates for the number of cars in the United States compared with figures for car radio sales and scrappage. The Radio Advertising Bureau reports that 95 percent has been an arbitrary cut-off point for these percentages, since "there is no indication of ever reaching 100 percent."

As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, pp. 221-223 and p. 226, table 670-a.

Table 8-28.
Number of cable systems and subscribers: 1969-1987

Year	Number of systems	Basic subscribers	Percent basic television households
1969	2,490	3,897,650	6.6
1970	2,639	4,572,840	7.6
1971	2,841	5,748,890	9.2
1972	2,991	6,574,180	10.1
1973	3,158	7,512,410	11.3
1974	3,506	8,529,870	12.4
1975	3,681	9,935,340	14.2
1976	3,832	11,307,540	15.8
1977	3,875	12,489,330	17.1
1978	4,150	13,581,050	18.2
1979	4,225	15,198,490	19.8
1980	4,375	19,727,290	25.3
1981	4,825	23,726,220	29.0
1982	5,600	31,124,450	37.2
1983	6,200	34,740,330	41.2
1984	6,600	38,018,100	44.6
1985	7,500	40,389,760	46.8
1986	7,771	42,820,780	48.7
1987	7,836	*	*

* Data not yet available. Estimated to have reached 50 percent in December 1987.

Note: Data for year were collected at the following times: number of systems for 1969-1985 on December 31 of that year; for 1986 on January 5, 1987; and for 1987 on April 1, 1987. Basic subscribers: for 1969-1974 during February and March of following year; thereafter, during February of following year.

Source: (Number of systems) Television Digest, Inc., 1987 Television and Cable Factbook, Cable and Services Volume, pp. A-40 and A-42 (through 1986).
As included in National Cable Television Association, Cable Television Developments, Washington, D.C., September 1987, p. 4. (Basic subscribers) A.C. Nielsen Co., as included in National Cable Television Association, Cable Television Developments, Washington, D.C., September 1987, p. 2.

Table 8-29.
Number of cable systems and subscribers by subscriber size: 1987

Subscriber range	Number of systems	Percent of systems	Number of basic subscribers	Percent of subscribers
50,000 or more...........	138	1.77	11,642,406	30.03
20,000-49,999............	326	4.16	9,950,141	25.67
10,000-19,999............	467	5.96	6,554,015	16.91
5,000-9,999..............	628	8.01	4,397,929	11.35
3,500-4,999..............	382	4.87	1,603,584	4.14
1,000-3,499..............	1,659	21.17	3,199,717	8.25
500-999..................	1,128	14.40	801,328	2.07
250-499..................	1,117	14.25	404,227	1.04
249 and under............	1,480	18.89	208,899	0.54
Not available............	511	6.52	NA	NA
Total....................	7,836	100.00	38,762,246	100.00

NA - Not available.

Note: Data as of April 1, 1987.

Source: Television Digest, Inc., 1987 Television and Cable Factbook. Cable and Services Volume, No. 55, p. A-41.
As included in National Cable Television Association, Cable Television Developments, Washington, D.C., September 1987, p. 16.

Table 8-30.
Pay cable summary: 1973-1986

Year	Pay units (in millions)	Systems with pay cable	Pay units to homes passed	Percent pay units to basic cable
1973	0.035	NA	NA	NA
1974	0.140	NA	NA	NA
1975	0.469	170	11.1	23.6
1976	0.978	364	10.6	22.3
1977	1.642	604	12.2	25.3
1978	3.289	1,029	17.9	35.0
1979	5.732	1,822	22.3	41.3
1980	9.144	3,072	27.9	50.6
1981	15.450	3,975	37.6	68.8
1982	20.791	4,826	46.2	84.0
1983	26.418	5,546	47.3	84.3
1984	29.966	5,721	49.5	87.5
1985	30.596	6,020	47.3	83.5
1986	32.064	6,838	46.2	80.8

NA - Not available.

Note: From annual census volumes. Data from 1973 are as of July 15; other years' data are as of December 31.

Source: Paul Kagan Associates, Inc.: "Pay TV Subscriber History," The Kagan Census of Cable and Pay TV, 1986 (through 1985), 1986 census figures from The Pay TV Newsletter, June 26, 1987.
As included in National Cable Television Association, Cable Television Developments, Washington, D.C., September 1987, pp. 3 and 5.

Table 8-31a.
Cable and pay TV census: November 1987

	1986	1987	1988 (estimated)
		(in millions)	
TV households (TVHH)	86.417	87.417	88.417
Homes passed by cable	67.727	71.208	74.342
Basic cable subscribers	38.997	41.428	43.821
Pay cable units	31.791	33.504	35.300
Video shopping homes	19.667	52.167	64.167
Backyard dishes	1.681	1.975	2.367
Backyard pay TV subscribers	.087	.420	.908
Satellite master antenna TV subscribers (SMATV)	.583	.659	.711
Multi-channel distribution service (MDS) subscribers	.252	.227	.202
Subscription TV (STV) subscribers	.153	.127	.125

Table 8-31b.
Selected percentages indicating pay TV penetration: 1986-1988

	1986	1987	1988 (estimated)
		(in percents)	
Percent of TVHH passed by cable	78	81	84
Percent of TVHH subscribing to basic cable	45	47	50
Percent of TVHH subscribing to video shopping	23	60	73
Percent of TVHH with backyard dishes	2	2	3
Percent of homes passed subscribing to basic cable	58	58	59
Ratio of total pay units to basic cable subscribers	82	81	81

Source: Cable TV Programming News Roundup, Paul Kagan Associates, Inc., Carmel, CA, November 30, 1987.

Table 8-32.
Number of group-owned television stations: 1948-1983

Year	Number of groups	Number of group-owned stations	Total commercial stations	Percent of group control
1948	3	6	16	37.5
1949	10	24	51	47.1
1950	17	52	98	53.1
1951	19	53	107	49.5
1952	19	53	108	49.1
1953	38	104	126	82.5
1954	48	126	354	35.6
1955	62	165	411	40.1
1956	60	173	441	39.2
1957	65	192	471	40.8
1958	82	241	495	48.7
1959	85	249	510	48.8
1960	84	252	515	48.9
1961	87	260	527	49.3
1962	89	268	541	49.5
1963	97	280	557	50.3
1964	106	299	564	53.0
1965	109	310	569	54.5
1966	111	324	585	55.4
1975	115	405	706	57.4
1976	119	415	701	59.2
1980	144	506	734	68.9
1981	NA	NA	756	NA
1982	158	563	777	72.5
1983	174	596	813	73.3

NA - Not available

Note: Data for 1967-1974 and 1977-1979 not available.

Sources: The first two columns (through 1966) are from A.R. Kroeger "How Things Stand With Groups," Television, March 1966, pp. 30-31. Data for 1975-76 are from Herbert H. Howard, "The Contemporary Status of Television Group Ownership," Journalism Quarterly, 53:0399-405, 1976; and Television Station Group Ownership: 1980, University of Tennessee College of Communications, Knoxville, TN, 1980, 1982, 1983, (updated).

As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 280-A, p. 60.

Table 8-33.
The top 15 group owners in television: 1959 and 1980

Ownership unit	Rank 1959	Rank 1980	Stations 1959	Stations 1980	Net weekly circulation 1959	Net weekly circulation 1980	Percent of U.S. households 1959	Percent of U.S. households 1980
CBS....................	1	1	5	5	11.3	16.0	22	22
ABC....................	3	2	5	5	9.6	15.8	19	22
RCA (NBC)..............	2	3	5	5	10.8	15.2	21	21
Metromedia.............	7 (a)	4	4	7	3.9	13.9	8	20
RKO General............	4	5	4	4	5.4	9.5	11	17
Westinghouse...........	5	6	5	6	4.7	9.0	9	11
WGN/Continental........	6	6	2	3	4.5	8.6	9	13
Storer.................	8	8	5	7	3.3	7.0	6	10
Field..................	NA	9	NA	5	NA	6.1	NA	14
Capital Cities.........	9 (b)	10	6	6	2.8	5.8	5	7
Taft...................	NA	11	NA	7	NA	5.6	NA	9
Gaylord................	NA	12	NA	7	NA	5.6	NA	9
Cox....................	NA	13	NA	5	NA	6.2	NA	6
Scripps-Howard.........	11	14	3	6	1.9	4.1	4	5
Post-Newsweek..........	NA	15	NA	4	NA	4.1	NA	5

NA - Not available.

(a) Known as Metropolitan stations in 1959.

(b) Known as Triangle stations in 1959.

Source: Christopher H. Sterling, in Benjamin Compaine et al. Who Owns the Media? Concentration of Ownership in the Mass Communications Industry, Knowledge Industry Publications, White Plains, NY, 1982, p. 329.
As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 280C, p. 62.

Table 8-34.
Number of group-owned AM radio stations, selected years: 1929-1967

Year	Total number of stations	Number of group owners	Number of group-owned stations	Percent of AM stations under group ownership
1929	600	12	20	3.3
1939	764	39	109	14.3
1951	2,232	63	253	11.3
1960	3,398	185	765	22.5
1967	4,130	373	1,297	31.4

Sources: For 1929 data: Warren K. Agee, "Cross-Channel Ownership of Communications Media," Journalism Quarterly, December 1949, 26: 414, table 2. All other data supplied by Rucker (1968), p. 189, table 14.

As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, p. 57, table 270-A.

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Table 8-35.
The top 15 group owners in radio: 1980

Rank	Ownership unit	Number of stations owned	Total weekly listeners
1	CBS	14	7,208,000
2	ABC	13	6,932,000
3	Group W	12	5,843,000
4	Metromedia	13	5,239,000
5	Capital Cities	12	4,760,000
6	RCA (NBC)	8	4,657,000
7	RKO	11	4,258,000
8	SJR	9	3,749,000
9	Bonneville	11	3,326,000
10	Cox	12	3,307,000
11	Taft	12	2,786,000
12	Gannett	11	2,636,000
13	Inner City	6	2,514,000
14	Plough	12	2,120,000
15	GE	8	1,742,000
	Total	164	NA

NA - Not applicable.

Note: Total audience measures are misleading in that repeat listeners are not accounted for, but the figures provide at least a sense of magnitude difference. Data include AM and FM stations. The source counts simulcast AM-FM stations as single stations and includes only those groups with five or more stations showing up in market rating books (which does not substantially affect the above list).

Source: Data compiled by James Duncan, American Radio, Kalamazoo, MI, 1981, p. A-28. Cited by C.H. Sterling in Benjamin Compaine, et al., Who Owns the Media? Concentration of Ownership in the Mass Communications Industry, 2nd edition, Knowledge Industry Publications, White Plains, NY, 1982, p. 330. As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 270-B, p. 57.

Table 8-36.
Number of radio and television stations owned by newspapers and/or magazines, selected years: 1961-1985

Date	AM radio	FM radio	TV
1961, Sept. 1	412	147	161
1965, Oct. 31	391	170	174
1968, Dec. 4	381	191	183
1969, Dec. 1	394	245	189
1971, Feb. 1	402	248	191
1971, Dec. 1	318	209	176
1972, Dec. 1	325	171	178
1973, Dec. 1	304	211	179
1974, Dec. 1	321	236	193
1975, Dec. 1	320	238	197
1976, Dec. 1	322	238	209
1977, Dec. 1	314	238	211
1978, Dec. 1	319	252	221
1979, Dec. 1	318	257	226
1980, Dec. 1	315	264	230
1981, Dec. 1	311	277	246
1982, Dec. 1	300	263	251
1983, Dec. 1	288	257	248
1984, Dec. 1	268	256	255
1985, Dec. 1	264	255	253

Source: Broadcasting Publications, Inc., Broadcasting Cablecasting Yearbook. Washington, D.C. (Copyright)

As included in U.S. Bureau of the Census, Statistical Abstract of the United States, 1987, Washington, D.C., 1986, table 947.

Table 8-37.
Minority-owned broadcast outlets: 1977 and 1982

Type of outlet	1977 Total outlets	1977 Minority	1982 Total outlets	1982 Minority
Television:				
Commercial VHF	514	1	524	9
Commercial UHF	208	7	250	5
Noncommercial	243	NA	271	4
Total	965	8	1,045	18
Radio:				
Commercial AM	4,469	32	4,634	100
Commercial FM	2,845	9	3,349	50
Noncommercial	861	2	1,118	28
Total	8,175	43	9,101	178

NA - Not available.

Sources: Communications Resource Center (1977); National Association of Broadcasters (1982). As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 260-B, p. 46.

Table 8-38.
Top 50 Multiple Service Operators subscriber concentration: 1969-1981

Year	Percent of all cable subscribers served by the largest: 4 firms	8 firms	25 firms	50 firms
1969	16.3	26.7	47.9	61.1
1970	17.2	28.0	50.3	64.0
1971	21.7	31.6	53.7	67.3
1972	25.7	37.6	58.6	70.2
1973	27.2	40.3	61.7	73.4
1974	26.2	38.6	58.6	69.3
1975	26.4	38.1	58.5	69.8
1976	24.9	36.6	56.8	68.7
1977	23.1	34.2	54.1	66.7
1978	22.7	33.9	54.1	67.3
1979	24.0	36.5	58.4	71.5
1980	25.8	38.6	62.1	74.5
1981	27.3	40.9	63.9	77.8

Source: Data through 1979, Yale M. Braunstein, Recent Trends in Cable Television Related to the Prospects for New Television Networks. Federal Communications Commission Network Inquiry Special Staff, Washington, D.C., January 1980, p. 14.

Data for 1980 and 1981 figured by Christopher H. Sterling from spring listings in Television Digest of the top 50 multiple service operators.

As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, p. 72, table 290-C.

Methodological note: These data were assembled by an outside consultant for the Federal Communications Commission's special study of networks in 1978-1980.

Table 8-39.
Top 50 Cable Multiple System Operators: 1987

Rank	MSO (multiple system operator)	Basic subscribers
1	Tele-Communications Inc. (TCI)*	4,537,700
2	Time, Inc. (ATC)	3,540,000
3	Continental Cablevision	1,470,000
4	Storer Communications	1,391,000
5	Cox Cable Communications	1,383,000
6	Warner Cable	1,345,600
7	Comcast Cable Communications	1,257,100
8	United Cable TV	1,096,000
9	Newhouse Broadcasting Corporation	1,016,400
10	Heritage Communications	1,014,400
11	Viacom Cablevision*	1,000,000
12	Jones Intercable	919,400
13	Times Mirror	867,500
14	Sammons Communications	844,300
15	United Artists	770,800
16	Cablevision Systems Corporation	713,900
17	Century Communications*	686,700
18	Cablevision Industries	552,500
19	Daniels & Associates	534,300
20	Rogers Cablesystems	527,300
21	Telecable Corporation	507,100
22	Centel Communications	500,000
23	American Cablesystems	461,600
24	Adelphia Communications	441,800
25	Cooke Cablevision (McCaw)*	437,100
26	Scripps Howard	384,200
27	BT Cable (Wometco)	375,500
28	Post-Newsweek Cable	372,700
29	TCA Cable	329,400
30	Prime Cable	329,100
31	Multimedia Cablevision	296,500
32	Falcon Communications	294,600
33	Tele-Media	289,500
34	Colony Communications	266,000
35	Rifkin & Associates	257,500
36	Maclean Hunter	251,700
37	Lenfest Communications	241,500
38	Western Communications	239,100
39	Service Electric Cable TV, Inc.*	204,500
40	First Carolina Communications*	167,700
41	Adams-Russell Communications	167,000
42	Hauser Communications	165,000
43	Cencom Cable	155,600
44	McDonald Group*	155,000
45	Sutton Capital Associates	150,500
46	Harron Communications	150,100
47	Media General	149,600
48	Greater Media	148,800
49	NYT (New York Times) Cable	144,700
50	Armstrong Utilities	139,000

Note: Ranked by number of subscribers, as of June 30, 1987.

*Paul Kagan Associates estimate.

Sources: Paul Kagan Associates, Inc., Cable TV Investor Data Roundup, August 21, 1987, pp. 1-2.

As included in National Cable Television Association, Cable Television Developments, Washington, D.C., September 1987, p. 10.

Table 8-40.
Top 50 cable systems: 1987

Rank	System Location	Operator	Basic Subscribers	
1	Woodbury (Long Island), NY	Cablevision Systems Corporation	282,000	(5/87)
2	San Diego, CA	Cox Cable Communications	279,179	(3/87)
3	New York (Manhattan), NY	Time, Inc. (ATC)	229,907	(3/87)
4	San Antonio, TX	Rogers	220,510	(3/87)
5	East Orange, NJ	Maclean Hunter	189,917	(3/87)
6	Houston, TX	Warner Cable	184,926	(6/87)
7	Honolulu, HI	Time, Inc. (ATC)	180,882	(3/87)
8	Puget Sound, WA	Viacom Cablevision	175,000	(1/87)
9	Phoenix, AZ	Times Mirror	157,615	(1/87)
10	Cincinnati, OH	Warner Cable	156,863	(6/87)
11	Louisville/Jefferson County, KY	Storer Communications	154,930	(2/87)
12	Wayne, NJ	UA Cablesystems	154,622	(5/87)
13	Englewood, CO	United Cable	154,165	(4/87)
14	Rochester, NY	Time, Inc. (ATC)	145,538	(3/87)
15	Tulsa, OK	United Cable	145,350	(4/87)
16	St. Louis County, MO	Cencom Cable	145,172	(12/86)
17	Hampton Roads (Norfolk), VA	Cox Cable Communications	142,605	(3/87)
18	Cherry Hill, NJ	NVT	140,105	(1/87)
19	Fairfax, VA	Media General	139,000	(5/87)
20	Atlanta, GA	Prime Cable	137,196	(3/87)
21	Hartford/Plainville, CT	United Cable TV	136,479	(2/87)
22	Jacksonville, FL	Continental Cablevision	136,000	(4/87)
23	Kansas City, MO	Time, Inc. (ATC)	129,788	(3/87)
24	Baltimore County, MD	Comcast Cable Communications	128,552	(5/87)
25	Buffalo, NY	Adelphia Communications	128,105	(4/87)
26	FL Division (Orlando area)	Time, Inc. (ATC)	128,100	(12/85)
27	Erie County, NY	Adelphia	127,160	(3/87)
28	Memphis/West Memphis, TN	Time, Inc. (ATC)	125,715	(3/87)
29	Seattle, WA	TCI	125,000	(12/86)
30	New York (Manhattan), NY	Paragon Cable	125,000	(5/87)
31	San Jose, CA	Gill Industries	119,100	(2/87)
32	Charlotte, NC	Time, Inc. (ATC)	118,791	(3/87)
33	Long Island, NY	Viacom Cablevision	112,000	(1/87)
34	Austin, TX	Time, Inc. (ATC)	111,537	(3/87)
35	San Diego, CA	Time, Inc. (ATC)	111,522	(3/87)
36	San Francisco, CA	Viacom Cablevision	106,500	(1/87)
37	Pompano, FL	American Cablesystems	105,494	(5/87)
38	Toledo, OH	Blade Communications	105,386	(4/87)
39	San Juan, PR	ML Media Partners	104,823	(11/86)
40	Warren, NJ	TKR Cable	104,569	(6/87)
41	Dallas, TX	Heritage	102,281	(5/87)
42	Southeast Michigan	Comcast Cable Communications	100,031	(5/87)
43	Jefferson Parish/Kenner, LA	Cox Cable Communications	97,718	(3/87)
44	Pinellas County, FL	Vision Cable	94,996	(4/87)
45	Wilmington, DE	Heritage	94,645	(5/87)
46	Grand Rapids, MI	UA Cablesystems	94,542	(5/87)
47	Dade/Broward Counties, FL	Storer Communicaitons	91,000	(2/87)
48	Indianapolis, IN	Comcast Cable Communications	88,821	(5/87)
49	Raleigh/Durham, NC	Time, Inc. (ATC)	88,198	(3/87)
50	Escondido, CA	Times Mirror	87,586	(1/87)

Note: Ranked by number of subscribers.

Sources: International Communications Research, Cablevision, August 3, 1987, p. 65.
As included in National Cable Television Association, Cable Television Developments, Washington, D.C., September 1987, p. 11.

Table 8-41.
Revenues, expenses, earnings, and profit ratios of television networks and their owned-and-operated stations: 1948-1980

			Combined network/station revenues and earnings					Networks only			Network-owned stations		
Year	Number of networks	Number of network-owned stations	Revenues	Expenses	Pre-tax earnings	Profit ratio (in percent)	Percent of total TV industry profits	Pre-tax earnings	Percent change	Profit ratio (in percent)	Pre-tax earnings	Percent change	Profit ratio (in percent)
						(dollars are in millions)							
1948..........	4	10	4.8	11.2	(6.4)	(133)	--	NA	NA	NA	NA	NA	NA
1949..........	4	14	19.3	31.4	(12.1)	(63)	--	NA	NA	NA	NA	NA	NA
1950..........	4	14	55.5	65.5	(10.0)	(18)	--	NA	NA	NA	NA	NA	NA
1951..........	4	15	128.4	117.4	11.0	9	26	NA	NA	NA	NA	NA	NA
1952..........	4	15	180.2	170.3	9.9	5	18	NA	NA	NA	NA	NA	NA
1953..........	4	16	231.7	213.7	18.0	8	26	NA	NA	NA	NA	NA	NA
1954..........	4	16	306.7	270.2	36.5	12	40	NA	NA	NA	NA	NA	NA
1955..........	4	16	374.0	306.0	68.0	18	45	NA	NA	NA	NA	NA	NA
1956..........	3	16	442.3	356.9	85.4	19	45	NA	NA	NA	NA	NA	NA
1957..........	3	16	467.9	397.2	70.7	15	44	NA	NA	NA	NA	NA	NA
1958..........	3	19	516.7	439.7	77.0	15	45	NA	NA	NA	NA	NA	NA
1959..........	3	17	576.1	488.2	87.9	15	40	32.0	--	7.3	55.9	--	40.6
1960..........	3	15	640.7	545.5	95.2	15	39	33.6	5.0	6.8	61.6	10.2	42.2
1961..........	3	15	675.3	588.3	87.0	13	37	24.7	(26.5)	4.7	62.3	1.1	41.9
1962..........	3	15	754.2	642.8	111.4	15	36	36.7	48.6	6.3	74.7	19.9	44.1
1963..........	3	15	820.3	684.1	136.2	17	40	56.4	53.7	8.9	79.8	6.8	43.3
1964..........	3	15	928.7	772.2	156.5	17	38	60.2	6.7	8.4	96.3	20.7	44.5
1965..........	3	15	1,023.8	862.2	161.6	16	36	59.4	(1.3)	7.5	102.2	6.1	43.5
1966..........	3	15	1,166.3	979.5	186.8	16	38	78.7	32.5	8.7	108.1	5.8	41.2
1967..........	3	15	1,216.6	1,056.6	160.1	13	39	55.8	(29.1)	5.9	104.3	(3.5)	39.6
1968..........	3	15	1,307.9	1,129.2	178.8	14	36	56.4	1.1	5.5	122.4	17.4	42.0
1969..........	3	15	1,467.3	1,241.3	226.1	15	41	92.7	64.4	8.1	133.4	9.0	41.3
1970..........	3	15	1,457.1	1,289.6	167.5	11	37	50.1	(46.0)	4.4	117.3	(12.1)	37.5
1971..........	3	15	1,378.9	1,234.0	144.9	11	37	53.7	(7.2)	4.9	91.2	(22.3)	32.0
1972..........	3	15	1,598.4	1,385.0	213.4	13	39	110.9	106.5	8.7	102.5	12.4	31.3
1973..........	3	15	1,758.0	1,470.3	287.7	16	44	184.9	66.7	13.2	102.8	0.3	29.1
1974..........	3	15	1,921.1	1,590.3	330.8	17	45	225.1	21.7	14.6	105.7	2.8	28.2
1975..........	3	15	2,069.4	1,755.3	314.2	15	40	208.5	(7.4)	12.5	105.7	0.0	26.7
1976..........	3	15	2,604.4	2,149.8	454.6	17	36	295.6	41.8	14.0	159.0	50.4	34.9
1977..........	3	15	3,084.9	2,529.5	555.4	18	30	406.1	37.4	15.7	149.3	(6.1)	29.7
1978..........	3	15	3,549.1	2,989.3	559.8	16	34	373.5	(8.0)	12.6	186.3	24.8	31.9
1979..........	3	15	4,092.4	3,517.1	575.3	14	34	370.3	(0.9)	10.7	205.1	10.1	32.2
1980..........	3	15	4,565.5	4,031.4	534.1	12	32	325.6	(12.0)	8.4	208.5	1.7	29.8

-- Not applicable.

NA - Not available.

Note: Because all financial figures are rounded to the nearest hundred-thousand, totals may not add up exactly. Figures in parentheses indicate losses.

Sources: Data derived from FCC figures released annually in the Federal Communications Commission Annual Report and in Television Factbook, Television Digest, Washington, D.C., with profit margins and percentage change figures calculated by Christopher H. Sterling. Some data from Broadcasting Monthly [May-June 1977], p. 25. As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 381-A, pp. 123, 124.

Table 8-42.
Revenues, expenses, earnings, and profit ratios of commercial television stations: 1948-1980

(dollars are in millions)

	All non network-owned-and-operated stations (a)						All commercial stations (b)				
Year	Number of stations	Revenue	Expenses	Earnings before taxes	Profit ratio (in percent)	Percent of total TV industry profits	Number of stations	Revenue	Expenses	Earnings before taxes	Profit ratio (in percent)
1948..........	40	3.9	12.4	(8.5)	(218)	NA	50	8.7	23.6	(14.9)	(171)
1949..........	84	15.0	29.0	(13.5)	(90)	NA	98	34.3	59.6	(25.3)	(74)
1950..........	93	50.4	49.6	.8	2	NA	107	105.9	115.1	(9.2)	(9)
1951..........	98	107.3	76.7	30.6	29	74	108	235.7	194.1	41.6	18
1952..........	107	144.0	98.4	45.6	32	82	122	324.2	268.7	55.5	17
1953..........	318	201.0	151.0	50.0	25	74	334	432.7	364.7	68.0	16
1954..........	394	286.3	232.5	53.8	19	60	410	593	502.7	90.3	15
1955..........	421	370.0	288.5	81.5	22	55	437	744.7	594.5	150.2	20
1956..........	459	454.6	350.4	104.2	23	55	475	896.9	707.3	189.6	21
1957..........	485	475.3	386.0	89.3	19	56	501	943.2	783.2	160.0	17
1958..........	495	513.3	418.4	94.8	18	55	514	1,030.0	858.1	171.9	17
1959..........	504	587.8	453.4	134.4	23	60	521	1,163.9	941.6	222.3	19
1960..........	515	627.9	479.0	148.9	24	61	530	1,268.6	1,024.5	244.1	19
1961..........	525	643.0	493.0	150.0	23	63	540	1,318.3	1,081.3	237.0	18
1962..........	539	732.0	551.8	200.2	27	64	554	1,486.2	1,174.6	311.6	21
1963..........	550	776.9	569.9	207.0	27	60	565	1,597.2	1,254.0	343.2	21
1964..........	560	864.6	605.5	259.1	30	62	575	1,793.3	1,377.7	415.6	23
1965..........	573	941.0	654.7	286.3	30	64	588	1,964.8	1,516.9	447.9	23
1966..........	593	1,036.7	730.6	306.1	30	62	608	2,203.0	1,710.1	492.9	22
1967..........	604	1,058.8	804.3	254.5	24	61	619	2,275.4	1,860.9	414.6	18
1968..........	627	1,212.9	897.0	316.0	26	64	642	2,520.9	2,026.1	494.8	20
1969..........	658	1,328.9	1,001.3	327.5	25	59	673	2,796.2	2,242.6	553.6	20
1970..........	671	1,351.1	1,064.6	286.4	21	63	686	2,808.2	2,354.4	453.8	16
1971..........	673	1,371.4	1,127.2	244.3	18	63	688	2,750.3	2,361.2	389.2	14
1972..........	648	1,581.1	1,242.3	338.8	21	61	663	3,179.4	2,627.3	552.2	17
1973..........	651	1,706.8	1,341.4	365.4	21	56	666	3,464.8	3,811.7	653.1	19
1974..........	659	1,855.2	1,448.9	406.3	22	55	669	3,776.3	3,039.2	737.1	20
1975..........	654	2,024.7	1,558.8	465.9	23	60	669	4,094.1	3,314.1	780.0	19
1976..........	687	2,594.1	1,798.5	795.6	31	64	702	5,198.5	3,945.3	1,250.2	24
1977..........	682	2,804.1	1,958.5	845.6	30	60	697	5,889.0	4,488.0	1,401.1	24
1978..........	699	3,400.7	2,307.2	1,093.5	32	66	714	6,949.8	5,296.5	1,653.3	24
1979..........	708	3,782.6	2,667.7	1,114.9	29	66	723	7,875.0	6,184.8	1,690.2	21
1980..........	710	4,242.2	3,122.9	1,119.4	26	68	725	8,807.7	7,154.2	1,653.5	19

NA - Not available.

Note: Figures may not add to toals due to rounding. Figures in parentheses indicate losses.

(a) Includes all commercial stations (VHF and UHF, independent and affiliate) except the 15 network owned-and-operated stations.

(b) Includes network owned-and-operated stations.

Source: FCC annual financial reports on the television business, partially reprinted in the FCC's Annual Report.
As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 380-B, pp. 116, 117.

Table 8-43a.
Advertising expenditures for television: 1949-1985

Year	Advertising expenditures Total	Network	National spot	Local
	(in millions of dollars)			
1949	58	29	9	19
1950	171	85	31	55
1951	332	181	70	82
1952	454	256	94	104
1953	606	320	146	141
1954	809	422	207	180
1955	1,035	550	260	225
1956	1,225	643	329	253
1957	1,286	690	352	244
1958	1,387	742	397	248
1959	1,529	776	486	267
1960	1,627	820	527	281
1961	1,691	887	548	256
1962	1,897	976	629	292
1963	2,032	1,025	698	309
1964	2,289	1,132	806	351
1965	2,515	1,237	892	386
1966	2,823	1,393	988	442
1967	2,909	1,455	988	466
1968	3,231	1,523	1,131	577
1969	3,585	1,678	1,253	654
1970	3,596	1,658	1,234	704
1971	3,534	1,593	1,145	796
1972	4,091	1,804	1,318	969
1973	4,460	1,968	1,377	1,115
1974	4,851	2,145	1,495	1,211
1975	5,263	2,306	1,632	1,334
1976	6,721	2,857	2,154	1,700
1977	7,612	3,460	2,204	1,948
1978	8,955	3,975	2,607	2,373
1979	10,151	4,599	4,599	2,682
1980	11,424	5,130	3,269	2,967
1981	12,811	5,575	3,746	3,368
1982	14,566	6,210	4,364	3,765
1983	16,542	7,017	4,827	4,345
1984	19,670	8,526	5,488	5,084
1985	20,770	8,285	6,004	5,714

Note: See table 8-48 for methodological note.

Source: (1949-1970) U.S. Bureau of the Census, Historical Statistics, Colonial Times to 1970, Series R123-129; (1971-1974) Television Factbook, 1976, Washington, D.C., 1976, p. 65a; (1975-1977) U.S. Bureau of the Census, Statistical Abstract of the United States: 1979, Washington, D.C., 1979, table 1002; (1978-1979) U.S. Bureau of the Census, Statistical Abstract of the United States: 1984, Washington, D.C., 1983, table 968; (1980-1986) U.S. Bureau of the Census, Statistical Abstract of the United States: 1987, Washington, D.C., 1986, table 925.

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Table 8-43b.
Network television advertising billings by network: 1963-1985

Year	Network ABC	 CBS	 NBC	Total
	(in millions of dollars)			
1963	276.8	436.7	344.5	1,058.0
1964	291.4	472.7	381.8	1,145.9
1965	338.0	492.3	430.0	1,260.3
1966	389.8	548.3	473.2	1,411.3
1967	413.0	583.6	503.2	1,499.9
1968	418.4	580.2	549.5	1,548.1
1969	444.9	650.9	601.6	1,697.4
1970	472.3	661.7	599.7	1,733.7
1971	467.9	606.7	553.1	1,627.7
1972	560.5	675.7	597.6	1,833.8
1973	619.5	728.6	695.5	2,043.6
1974	677.5	821.3	757.8	2,256.6
1975	716.6	872.5	841.8	2,430.8
1976	954.3	1,045.6	991.7	2,991.6
1977	1,242.0	1,206.7	1,170.7	3,619.5
1978	1,479.9	1,350.3	1,274.9	4,105.1
1979	1,706.5	1,564.9	1,425.9	4,697.4
1980	1,877.0	1,701.0	1,569.3	5,147.3
1981	2,009.2	1,898.0	1,685.6	5,592.8
1982	2,216.5	2,157.6	1,858.1	6,232.3
1983	2,495.7	2,373.1	2,172.8	7,041.6
1984	3,236.2	2,828.2	2,490.9	8,555.3
1985	2,688.5	2,887.0	2,738.0	8,313.5

Note: These figures are estimates of net time and program billings and do not represent actual revenues to the networks. Data for 1963-66 are compiled by Leading National Advertisers-Bureau of Advertising Reports (LNA-BAR), Leading National Advertisers in 1967, and Bureau of Advertising Reports in 1968-77.

Source: Television Digest, Inc., Television and Cable Factbook, Washington, D.C., 1986, p. A-14.

Table 8-44.
Measures of network television commercials: 1965-1981

Year	Total number of commercial minutes (3 networks)	Commercials by length: 30 second	Commercials by length: 60 second	Commercials by length: P/B's*	Number of commercials: Number	Number of commercials: Index	Number of prime-time programs by type of sponsorship: Sponsor	Number of prime-time programs by type of sponsorship: Participating
		(percent)						
1965......	NA	0	77	23	NA	NA	32	51
1967......	100,000	6	49	43	103,000	100	20	60
1969......	100,424	14	34	51	108,600	105	6	67
1971......	99,867	53	16	30	132,300	128	3	63
1973......	101,955	72	9	19	158,000	153	0	70
1975......	109,135	79	6	15	180,400	175	NA	NA
1977......	116,420	82	5	13	194,342	189	NA	NA
1979......	121,184	83	3	12	234,330	NA	NA	NA
1981......	122,297	87	2	11	238,256	NA	NA	NA

NA - Not available

Note: Data in first six columns are for the indicated calendar year, while the last two columns represent the season (which in 1965, for example, ran from September 1964 through August 1965).

*Indicates "piggyback" commercials.

Sources: Total number of commercial minutes and number of commercials, both through 1977, originally from Broadcast Advertising Research (BAR) as reported by Westinghouse Broadcasting Company, Inc., "Reply Comments" (1978), Chart 4, as reprinted in UCLA School of Law (1979), p. 76. Number of prime-time programs by type of sponsorship from L. W. Lichty, University of Maryland. Commercials by length and all material for 1979 and 1981 from BAR direct to Christopher H. Sterling.
As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 381-B, p. 125.

Methodological note: There were several important changes in network television advertising patterns between 1965 and 1981. During this period, for example, the total number of minutes for television advertising increased about 22 percent, while the number of television commercials grew by more than 100 percent. The latter development occurred as the 30-second commercial unit became the industry norm - a change forced in part by the sharply rising charges for network time.

Table 8-45.
Revenues, expenses, and earnings of commercial radio networks and stations: 1937-1980

		Networks and network owned-and-operated stations					Other stations (a)				Total, all stations		
Year	Total number of stations	Number of networks	Number of stations	Total revenues	Total expenses	Pre-tax earnings	Number of stations reporting	Total revenues	Total expenses	Pre-tax earnings	Total revenues	Total expenses	Pre-tax earnings
				(in millions of dollars)									
1937.....	629	3	NA	NA	NA	NA	NA	NA	NA	NA	114.2	91.6	22.6
1938.....	660	3	23	54.8	35.5	9.2	637	65.5	56.9	9.5	111.4	92.5	18.9
1939.....	705	3	23	48.4	37.6	11.0	682	75.3	62.6	12.8	123.9	100.1	23.8
1940.....	765	3	31	56.4	42.2	14.1	734	90.6	71.5	19.1	147.1	118.8	33.3
1941.....	817	3	33	62.0	44.2	18.0	784	106.6	79.6	27.1	168.8	124.0	44.8
1942.....	851	4	32	63.7	46.8	16.9	819	115.1	87.4	27.7	178.8	134.2	44.6
1943.....	841	4	31	76.6	53.0	23.6	810	138.6	95.8	42.8	215.3	148.8	66.5
1944.....	875	4	32	94.6	68.4	26.2	843	180.7	116.6	64.1	275.3	185.0	90.3
1945.....	911	4	28	100.9	77.9	23.1	873	198.3	137.8	60.5	299.3	215.7	83.6
1946.....	1,025	4	29	102.0	82.6	19.4	996	220.6	168.5	57.1	322.6	246.1	76.5
1947.....	1,464	4	27	104.4	84.8	19.6	1,437	259.3	207.1	52.2	368.7	291.9	71.8
1948.....	1,824	4	27	109.1	91.0	18.1	1,797	298.0	252.0	46.1	407.0	342.9	64.1
1949.....	2,021	4	27	108.1	90.6	17.5	1,994	305.7	266.9	38.8	413.8	357.5	56.3
1950.....	2,229	4	26	110.5	91.5	19.0	2,208	334.0	284.8	49.2	444.5	376.3	68.2
1951.....	2,266	4	25	104.0	93.9	10.1	2,241	346.4	299.0	47.4	450.4	392.9	57.5
1952.....	2,380	4	25	100.6	89.4	11.2	2,355	369.1	320.2	48.9	469.7	409.6	60.1
1953.....	2,479	4	22	97.3	86.9	10.4	2,457	378.0	333.4	44.6	475.3	420.3	55.0
1954.....	2,598	4	21	88.6	80.4	8.2	2,577	361.0	327.3	33.7	410.5	407.7	41.8
1955.....	2,742	4	19	78.3	72.4	5.9	2,724	375.0	335.0	40.0	453.4	407.4	46.0
1956.....	2,966	4	19	70.2	69.8	0.4	2,947	410.4	361.6	48.8	480.6	431.4	49.2
1957.....	3,164	4	21	73.5	73.5	0.0	3,143	444.4	389.8	54.6	517.9	463.3	54.6
1958.....	3,290	4	23	69.4	73.0	(3.7)	3,267	453.7	412.8	40.9	523.1	485.8	37.3
1959.....	3,528	4	19	60.4	64.9	(4.5)	3,529	499.6	452.7	46.9	560.0	517.6	42.4
1960.....	3,688	4	19	63.0	66.0	(3.0)	3,669	534.7	485.8	48.9	597.7	551.8	45.9
1961.....	3,610	4	19	61.5	61.3	0.2	3,591	522.1	490.2	31.8	583.6	511.6	32.0
1962.....	3,698	4	19	64.1	61.9	2.2	3,679	562.7	518.2	44.5	626.8	580.1	46.7
1963.....	3,832	4	19	68.9	63.0	5.0	3,813	600.7	548.6	52.1	669.7	611.6	53.1
1964.....	3,896	4	19	71.1	66.8	4.3	3,877	648.0	578.5	69.3	719.2	645.4	73.8
1965.....	3,941	4	19	74.4	71.3	3.0	3,922	702.4	624.4	78.0	776.8	695.7	81.1
1966.....	4,019	4	19	79.4	75.8	3.6	4,000	773.2	676.2	97.0	852.7	752.1	100.6
1967.....	4,068	4	19	77.1	79.1	(2.0)	4,057	807.6	720.5	87.0	884.7	799.6	85.0
1968.....	4,161	4	20	81.3	86.5	(5.2)	4,141	913.4	790.9	122.5	994.7	877.4	117.3
1969.....	4,194	4	20	84.5	85.0	(0.5)	4,174	955.8	844.1	111.7	1,040.3	929.2	111.2
1970.....	4,209	4	20	86.1	84.4	1.7	4,189	991.2	888.9	102.2	1,077.4	973.4	104.0
1971.....	4,252	4	20	97.0	89.4	7.5	4,232	1,079.4	969.2	110.2	1,176.3	1,058.6	117.8
1972.....	4,271	4	20	106.3	93.4	12.9	4,251	1,185.7	1,051.7	134.1	1,292.1	1,145.0	147.0
1973.....	4,267	4	18	102.3	96.3	6.0	4,269	1,254.5	1,137.3	117.3	1,356.9	1,233.6	123.3
1974.....	4,267	4	18	104.4	102.1	2.3	4,343	1,305.3	1,212.8	92.5	1,409.7	1,314.9	94.8
1975.....	4,355	7	17	118.4	109.5	9.0	4,338	1,361.3	1,274.7	86.5	1,479.7	1,384.3	95.4
1976.....	4,363	7	17	143.8	133.4	10.3 (b)	4,346	1,543.1	1,396.0	147.2	1,686.9	1,529.4	157.5
1977.....	4,292	8	18	182.9	138.6	44.3	4,274	1,663.0	1,502.8	160.2	1,846.0	1,641.5	204.4
1978.....	4,316	8	36 (c)	236.4	192.6	43.7	4,280	1,828.4	1,634.8	193.6	2,064.8	1,827.4	237.4
1979.....	4,253	8	35	252.0	214.8	37.2	4,218	2,621.6	2,427.3	194.3	2,873.6	2,642.2	231.4
1980.....	4,259	8	35	292.8	265.3	27.5	4,224	2,913.2	2,782.0	131.6	3,206.0	3,047.3	159.1

NA - Not available.

Note: Figures in parentheses indicate losses.

(a) Independent FM stations are not included in the totals after 1968.

(b) Sharp rise is due primarily to network earnings of over $25 million compared to a $5 million loss the year before.

(c) Sharp rise in station count due to the inclusion of FM stations by the FCC.

Source: Federal Communications Commission annual financial reports on the radio business, as partially reported in the Annual Report. As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 370-B, pp. 107-108.

Table 8-46.
Revenues, expenses, and earnings of commercial FM stations: 1948-1980

		Independent FM stations				FM stations owned by AM stations				Total, all stations		
Year	Number of stations	Number of stations	Total revenues	Total expenses	Pre-tax earnings	Number of stations	Total revenues	Total expenses	Pre-tax earnings	Total revenues	Total expenses	Pre-tax earnings
						(dollars are in millions)						
1948..........	682	87	1.1	4.2	(3.1)	NA	NA	NA	NA	1.7	NA	NA
1949..........	723	104	1.6	5.1	(3.5)	NA	NA	NA	NA	3.6	NA	NA
1950..........	699	86	1.4	4.0	(2.6)	NA	NA	NA	NA	2.8	NA	NA
1951..........	626	66	1.2	3.0	(1.8)	NA	NA	NA	NA	3.0	NA	NA
1952..........	611	56	1.1	2.1	(1.0)	NA	NA	NA	NA	2.6	NA	NA
1953..........	594	45	0.8	1.6	(0.8)	NA	NA	NA	NA	2.1	NA	NA
1954..........	528	43	0.8	1.4	(0.6)	NA	NA	NA	NA	1.9	NA	NA
1955..........	493	38	1.0	1.4	(0.4)	NA	NA	NA	NA	1.9	NA	NA
1956..........	472	51	1.4	1.8	(0.4)	NA	NA	NA	NA	2.4	NA	NA
1957..........	499	67	2.0	2.5	(0.5)	NA	NA	NA	NA	3.1	NA	NA
1958..........	533	93	2.5	3.2	(0.7)	NA	NA	NA	NA	4.0	NA	NA
1959..........	662	148	4.3	5.9	(1.6)	NA	NA	NA	NA	5.7	NA	NA
1960..........	789	218	5.8	8.2	(2.4)	NA	NA	NA	NA	9.4	NA	NA
1961..........	938	249	7.1	9.7	(2.6)	NA	NA	NA	NA	10.0	NA	NA
1962..........	993	279	9.3	12.5	(3.2)	NA	NA	NA	NA	13.9	NA	NA
1963..........	1,071	294	11.4	14.6	(3.2)	NA	NA	NA	NA	16.3	NA	NA
1964..........	1,175	306	12.8	15.8	(3.0)	NA	NA	NA	NA	19.7	NA	NA
1965..........	1,381	338	15.7	19.0	(3.3)	NA	NA	NA	NA	24.7	NA	NA
1966..........	1,575	381	19.4	22.7	(3.3)	NA	NA	NA	NA	32.3	NA	NA
1967..........	1,706	405	22.6	26.8	(4.2)	NA	NA	NA	NA	39.8	NA	NA
1968..........	1,888	433	28.3	32.2	(3.9)	NA	NA	NA	NA	53.2	NA	NA
1969..........	1,961	442	33.4	38.9	(5.5)	179	12.1	16.9	(4.8)	67.4	55.8	(10.3)
1970..........	2,105	464	40.6	46.8	(6.2)	225	18.9	23.8	(4.9)	84.9	70.6	(11.1)
1971..........	2,235	527	55.3	64.4	(9.0)	241	26.3	32.3	(6.0)	115.0	96.7	(15.0)
1972..........	2,328	590	77.4	86.2	(8.8)	275	37.5	41.4	(3.9)	151.9	127.6	(12.7)
1973..........	2,390	616	96.1	106.1	(10.0)	361	57.5	58.3	(0.8)	198.3	164.4	(10.8)
1974..........	2,552	678	128.0	141.1	(13.1)	397	65.4	63.0	2.9	248.2	204.1	(10.2)
1975..........	2,669	703	142.9	152.4	(9.4)	477	102.4	97.7	4.7	245.3	250.1	(4.7)
1976..........	2,756	713	180.0	115.7	4.3	562	152.5	135.7	16.9	332.5	251.4	21.2
1977..........	2,844	741	225.3	215.8	9.4	586	203.4	171.1	32.2	428.7	386.9	41.6
1978..........	3,085	777	285.3	261.8	23.5	655	285.2	235.0	50.2	570.5	496.8	73.7
1979..........	3,161	835	361.5	348.1	13.5	631	335.5	290.5	45.0	697.0	638.6	58.4
1980..........	3,377	904	441.1	437.0	4.0	715	422.2	369.6	52.8	863.3	806.6	56.7

NA - Not available.

Note: Figures in parentheses indicate losses.

Source: Federal Communications Commission, AM and FM Broadcast Financial Data, Federal Communications Commission, Washington, D.C., 1938-80 annual.
As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 370-D, pp. 104, 111-112.

Methodological note: Financial information on radio is more difficult to obtain than that on television. With the end of the Federal Communication Commission's statistical role, researchers must approach a trade organization such as the National Association of Broadcasters or the Radio Advertising Bureau. This table provides what little aggregate data are available on commercial FM radio after 1948. These figures indicate that only recently has the FM radio industry become profitable - first among the AM-owned FM stations, and then among the independent FM stations as well. Only in 1977 did a majority of the independent FM stations report a profit. But these data are severely limited by the fact that some 1500 other FM stations (nearly all AM-owned) did not report their FM finances separately.

Table 8-47.
Profit ratios of commercial radio network stations: 1937-1980

	Profit ratios			Proportion of total profits	
Year	Networks and O&O stations	Other stations	Total radio	Networks and O&O stations	Other stations
1937..........	NA	NA	20	NA	NA
1938..........	17	15	17	49	51
1939..........	23	17	19	46	54
1940..........	25	21	23	42	58
1941..........	29	25	27	40	60
1942..........	27	24	25	38	62
1943..........	31	31	31	35	65
1944..........	28	35	33	29	71
1945..........	23	31	28	28	78
1946..........	19	26	24	25	75
1947..........	19	20	20	27	73
1948..........	17	15	16	28	72
1949..........	16	13	14	31	69
1950..........	17	15	15	28	72
1951..........	10	14	13	18	82
1952..........	11	13	13	19	81
1953..........	11	12	12	19	81
1954..........	9	9	9	20	80
1955..........	8	11	10	13	87
1956..........	-	12	10	-	100
1957..........	-	12	11	-	100
1958..........	-	9	7	(1)	100
1959..........	(1)	9	8	(11)	100
1960..........	(1)	9	8	(7)	100
1961..........	-	6	5	-	100
1962..........	3	8	7	5	95
1963..........	9	9	9	10	90
1964..........	6	11	10	6	94
1965..........	4	11	10	4	96
1966..........	5	13	12	4	96
1967..........	-	11	10	(2)	100
1968..........	(1)	13	12	(4)	100
1969..........	-	12	11	-	100
1970..........	1	10	10	2	98
1971..........	8	10	10	6	94
1972..........	12	11	11	9	91
1973..........	6	9	9	5	95
1974..........	2	7	7	2	98
1975..........	8	6	6	9	91
1976..........	7	10	9	6	93
1977..........	24	10	11	22	78
1978..........	19	11	11	18	82
1979..........	24	7	8	16	84
1980..........	9	5	5	17	82

NA - Data not available.

Note: All figures are in percents. Figures in parentheses indicate loss. Dashes indicate less than one percent.

Source: Federal Communications Commission, AM and FM Broadcast Financial Data, Federal Communications Commission, Washington, D.C., 1938-80 annual, table 370-B.
As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983; Praeger, New York, NY, 1984, pp. 109-110.

Table 8-48.
Advertising expenditures for radio: 1935-1985

Year	Advertising expenditures: Total	Network	National spot	Local
	(in millions of dollars)			
1935..........	113	63	15	35
1936..........	122	76	23	24
1937..........	165	89	28	48
1938..........	167	89	34	44
1939..........	184	99	35	50
1940..........	216	113	42	60
1941..........	247	125	52	70
1942..........	260	129	59	73
1943..........	314	157	71	86
1944..........	394	192	87	114
1945..........	424	198	92	134
1946..........	454	200	98	157
1947..........	506	201	106	199
1948..........	562	211	121	230
1949..........	571	203	123	245
1950..........	605	196	136	273
1951..........	606	180	138	289
1952..........	624	162	142	321
1953..........	611	141	146	324
1954..........	559	114	135	309
1955..........	545	84	134	326
1956..........	567	61	161	346
1957..........	618	64	187	368
1958..........	619	58	190	372
1959..........	656	44	206	406
1960..........	692	43	222	428
1961..........	683	43	221	420
1962..........	736	46	233	457
1963..........	789	56	243	490
1964..........	846	59	256	531
1965..........	917	60	275	582
1966..........	1,010	64	308	638
1967..........	1,031	64	310	657
1968..........	1,190	63	360	767
1969..........	1,264	59	368	837
1970..........	1,308	56	371	881
1971..........	1,445	63	395	987
1972..........	1,612	74	402	1,136
1973..........	1,723	68	400	1,255
1974..........	1,835	72	408	1,355
1975..........	1,980	83	436	1,461
1976..........	2,330	105	518	1,707
1977..........	2,632	137	546	1,951
1978..........	3,052	147	620	2,285
1979..........	3,310	161	665	2,484
1980..........	3,702	183	779	2,740
1981..........	4,230	230	879	3,121
1982..........	4,670	255	923	3,492
1983..........	5,210	296	1,038	3,876
1984..........	5,817	320	1,197	4,300
1985..........	6,490	365	1,335	4,790

Source: Sources listed for 1935-1970 were as follows: 1935-1956 and 1958-1968, Printers' Ink Advertisers' Guide to Marketing, various issues; 1957, Printers' Ink, Feb. 6, 1959, p. 9; 1969 and 1970, Marketing Communications, July 1971, as included in: (1935-1970) U.S. Bureau of the Census, Historical Statistics, Colonial Times to 1970, Washington, D.C., Series R106-122; (1971-1974) Television Factbook, 1976, Washington, D.C., 1976, p. 65a; (1975-1977) U.S. Bureau of the Census, Statistical Abstract of the United States, 1979, Washington, D.C., 1979, table 1002; (1978-1979) U.S. Bureau of the Census, Statistical Abstract of the United States, 1984, Washington, D.C., 1983, table 968; (1980-1985) U.S. Bureau of the Census, Statistical Abstract of the United States, 1987, Washington, D.C., 1986, table 925.

Methodological note: Historical-time series on advertising expenditures were first developed by L.D.H. Weld of the McCann-Erickson Advertising Agency, New York, in 1938. After Dr. Weld's death in 1946, McCann-Erickson continued to prepare the estimates under the supervision of Dr. Hans Zeisel and Robert J. Coen.

Total advertising expenditures in radio and television are total time sales of networks and stations including commissions of advertising agencies and station representatives, as reported by the Federal Communications Commission, multiplied by estimated "adjustment" factors. For a description of the method used in developing the annual adjustment factors, see Historical Statistics, Colonial Times to 1970, Series R106-122. Total advertising expenditures are larger than total broadcast revenues as reported by the FCC in two respects: The inclusion of commissions paid to advertising agencies and station representatives; and the inclusion of sums paid by advertisers for talent, program, and production to organizations which do not operate networks or broadcast stations (included in the "adjustment" figures).

The four national networks included in radio are -- American Broadcasting Company (ABC), Columbia Broadcasting System (CBS), National Broadcasting Company (NBC), and the Mutual Broadcasting System (MBS). The three large regional networks included for most years are Don Lee Network, Yankee Network, and Texas State Network. The networks included in television are ABC, CBS, NBC (each of which operates a network in both radio and television) and, until September 1955, the DuMont Network. At that time DuMont withdrew from the network field.

Figures for network expenditures are total expenditures of network advertisers in radio or television for time (i.e., access to the individual stations broadcasting the program); for the program, including talent and production; and for the production of the commercial announcements. Sums include commissions to advertising agencies but exclude discounts and allowances received by the advertiser. The figures are before disbursements by the networks to their affiliated and owned stations, and exclude the non-network time sales of the stations owned by the networks.

National spot expenditures are commonly confused with commercial, or "spot" announcements. The term used in this context refers to the purchase of time by national advertisers on individual stations "spotted" or selected in various communities. Advertiser expenditures are predominantly for commercial announcements adjacent to network or other programs carried by the individual stations. In addition, national spot advertisers sponsor programs or purchase "participations" in station-supplied programs. Thus, national spot advertiser expenditures include total time sales (after discounts but including commissions to advertising agencies and station representatives) multiplied by an estimated "adjustment" factor for program and production. This note taken from the sources cited above.

Table 8-49.
Number of sales and average price of broadcast stations: 1938-1982

	Number of transactions				Average price per each FCC-approved transaction			
Year	Radio only	TV only	Radio/ TV	Total	Radio only	TV only	Radio/ TV	Inflation Index (1972 = 100)
					(in dollars)			
1938.........	20	NA	NA	20	46,039	NA	NA	28.3
1940.........	12	NA	NA	12	98,708	NA	NA	28.8
1942.........	21	NA	NA	21	92,404	NA	NA	32.5
1944.........	58	NA	NA	58	226,871	NA	NA	36.6
1946.........	52	NA	NA	52	441,589	NA	NA	43.9
1954.........	187	27	18	232	54,674	885,435	1,456,295	59.7
1956.........	316	21	24	361	103,049	849,066	2,717,169	62.9
1958.........	407	23	17	447	122,526	730,273	3,580,742	66.0
1960.........	345	21	10	376	150,039	1,091,915	2,464,840	68.7
1962.........	306	16	8	330	195,793	1,437,977	2,352,843	70.6
1964.........	430	36	20	486	121,620	2,396,513	3,359,288	72.7
1966.........	367	31	11	409	208,811	986,259	2,591,864	76.8
1968.........	316	20	9	345	225,667	1,679,403	5,284,070	82.6
1970.........	268	19	3	290	321,988	4,602,846	346,155	91.4
1972.........	239	37	NA	276	478,764	4,240,699	NA	100.0
1974.........	369	24	5	398	457,989	4,957,644	3,960,000	116.4
1976.........	413	32	3	448	437,442	3,389,364	600,000	132.3
1978.........	586	51	5	642	565,797	5,680,804	6,090,000	150.4
1980.........	424	35	3	462	801,024	15,261,428	9,000,000	178.4
1982.........	597	30	NA	627	788,480	17,589,180	NA	206.8

NA - Not available

Note: Average price computed by Christopher H. Sterling from dollar volume figures. Inflation Index is the Gross National Product (GNP) deflator.

Source: Data for 1938-1946 from the Federal Communications Commission, An Economic Study of Standard Broadcasting, FCC, Washington, D.C. 1947, p. 87. Data for 1947-1982 from Broadcasting Yearbook, January 10, 1983, p. 46.
As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 260-A, p. 45.

Table 8-50.
Average cable rates: 1975-1986

Year	Pay rate (a)	Basic rate (b)
	(in dollars per month)	
1975	6.48	7.86
1976	6.72	7.87
1977	7.00	7.92
1978	7.26	8.09
1979	7.53	8.44
1980	7.85	8.80
1981	8.14	9.03
1982	8.46	9.56
1983	8.76	9.84
1984	9.20	10.08
1985	10.24	10.42
1986	11.09	10.31

(a) Pay rate refers to pay/premium service in which there is a fee per subscriber paid by operator and the subscriber pays an additional fee.

(b) Basic rate refers to basic service in which there is a fee per subscriber paid by operator and usually no additional fee paid by the subscriber.

Source: Paul Kagan Associates, Inc., The Pay TV Newsletter, June 26, 1987, p. 4.
As included in National Cable Television Association, Cable Television Developments, Washington, D.C., September 1987, p. 5.

Table 8-51.
Cable advertising revenue: 1980-1987

Year	Cable network advertising revenue	National/local spot revenue	Total revenue
		(in millions of dollars)	
1980	50.0	8.0	58.0
1981	105.0	17.0	122.0
1982	195.0	32.0	227.0
1983	303.0	50.0	353.0
1984	486.0	86.0	572.0
1985	612.0	139.0	751.0
1986	738.0	192.0	930.0
1987	878.0	264.0	1,142.0

Source: Revenue estimates from Paul Kagan Associates, Inc., published in Cable TV Advertising, April 30, 1987, p. 1.

As included in National Cable Television Association, Cable Television Developments, Washington, D.C., September 1987, p. 7.

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Table 8-52.
Volume of advertising in the United States by media source: 1975-1985

Medium		1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985*
		(in millions of dollars)										
Television	Total.............	5,263	6,721	7,612	8,955	10,154	11,366	12,650	14,280	16,436	19,900	20,909
	Network...........	2,306	2,857	3,460	3,975	4,599	5,130	5,575	6,275	7,017	8,526	8,310
	Spot..............	1,623	2,154	2,204	2,607	2,873	3,269	3,730	4,290	5,096	5,773	6,264
	Cable (national)..	NA	NA	NA	NA	NA	50	105	195	303	466	569
	Local.............	1,334	1,710	1,948	2,373	2,682	2,967	3,345	3,715	4,323	5,055	5,661
	Cable (local).....	NA	NA	NA	NA	NA	8	17	32	50	80	105
Radio	Total.............	1,980	2,330	2,634	3,052	3,310	3,702	4,230	4,625	5,210	5,813	6,475
	Network...........	83	105	137	147	161	183	230	254	296	316	357
	Spot..............	436	518	546	620	665	779	879	931	1,038	1,197	1,323
	Local.............	1,461	1,707	1,951	2,285	2,484	2,740	3,121	3,440	3,876	4.300	4,795
Newspapers	Total.............	8,442	9,910	11,132	12,707	14,493	15,541	17,420	18,355	20,582	23,522	25,480
	National..........	1,221	1,502	1,677	1,787	2,085	2,353	2,729	2,975	2,734	3,081	3,300
	Local.............	7,221	8,408	9,455	10,920	12,408	13,188	14,691	15,380	17,848	20,441	22,180
Magazines	Total.............	1,465	1,789	2,162	2,597	2,932	3,149	3,533	3,745	4,233	4,932	5,180
	Weeklies..........	612	748	903	1,158	1,327	1,418	1,598	1,670	1,917	2,224	NA
	Women's...........	368	457	565	672	730	782	853	915	1,056	1,209	NA
	Monthlies.........	485	584	694	767	875	949	1,082	1,160	1,260	1,499	NA
Farm publications	Total.............	74	86	90	104	120	130	146	146	163	181	193
Direct mail	Total.............	4,124	4,786	5,164	5,987	6,653	7,596	8,944	10,345	11,795	13.800	15,600
Business publications	Total.............	919	1,035	1,221	1,400	1,575	1,674	1,841	1,860	1,990	2,270	2,384
Outdoor	Total.............	335	383	418	466	540	578	650	720	794	872	935
	National..........	220	252	290	307	355	364	419	465	512	562	600
	Local.............	115	131	128	159	185	214	231	255	282	310	335
Miscellaneous	Total.............	5,558	6,650	7,487	8,682	9,783	10,744	12,136	13,254	14,647	16,530	17,914
	National..........	2,869	3,471	3,899	4,494	5,062	5,663	6,449	7,199	7,651	8,586	9,205
	Local.............	2,689	3,179	3,588	4,188	4,721	5,081	5,687	6,055	6,996	7,944	8,709
Total	National..........	15,340	18,555	20,850	24,025	27,080	30,290	34,475	38,485	42,525	49,690	53,285
	Local.............	12,820	15,135	17,070	19,925	22,480	24,190	27,075	28,845	33,325	38,130	41,785
Grand total.......................		28,160	33,690	37,920	43,950	49,560	54,480	61,550	67.330	75,850	87,820	95,070

NA - Not available.

Note: These are total expenditures by advertisers, not merely receipts by media.

*Preliminary data.

Source: Television Digest, Inc., Television and Cable Factbook, Washington, D.C., 1986, p. A-14.

Table 8-53.
Content of prime-time and daytime network television programming: 1973-1982

	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982
	Number of quarter hours per week									
Prime-time programs (7-11 PM)										
Type of program:										
Variety	20	8	16	28	16	12	NA	18	16	12
Drama/adventure	40	68	68	52	60	72	48	60	76	76
Feature film	64	58	40	46	48	48	56	56	40	40
Suspense/mystery	68	76	84	66	48	48	56	28	48	48
Situation comedy	48	30	44	50	64	58	68	70	60	64
Other	12	12	12	22	28	26	36	32	24	24
Total	252	252	264	264	264	264	264	264	264	264
Daytime programs (10 AM - 4:30 PM)										
Type of program:										
Daytime drama	148	138	158	180	180	200	210	220	220	220
Situation comedy	20	10	10	30	50	30	20	40	30	20
Quiz/audience participation	158	188	168	130	120	100	120	60	80	80
News/other	13	3	3	20	10	20	10	20	10	NA
Total*	340	340	340	360	360	350	360	340	340	320

NA - Not available

* Some daytime data for 1977-1982 are estimated from Nielsen by Christopher H. Sterling; totals do not add up due to rounding. Lists only sponsored shows.

Source: All data from A.C. Nielsen, Television Audience, various annual issues. Hours are averages for the Fall of each indicated television season.
As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 582-C, p. 198.

Table 8-54.
Content trends in prime-time network television specials: 1950-1981

	Number of specials							Totals	
Year	Variety	Drama	Documentary	Political	News	Sports	Other	Number specials	Hours
1950	2	--	3	1	1	3	19	29	18
1952	3	--	2	2	2	1	20	30	19
1954	7	1	3	--	--	1	28	40	24
1956	10	3	11	4	1	2	12	43	32
1958	26	28	14	5	5	5	24	107	101
1960	43	50	19	--	69	9	15	205	185
1962	55	29	58	1	18	4	20	185	163
1964	33	11	30	8	10	10	28	130	160
1966	47	21	37	1	15	2	25	148	157
1968	48	54	43	8	22	19	34	228	256
1970	35	39	NA	72	NA	18	34	198	NA
1972	51	41	59	27	36	10	44	268	330
1974	60	83	79	12	34	17	62	347	449
1976	77	46	22	10	54	137	211	557	779
1978	83	70	17	2	49	34	198	453	NA
1980	88	59	15	11	46	35	202	456	NA
1981	85	66	13	NA	42	41	207	454	NA

-- Not applicable.

NA - Not available.

Note: Data are for the complete season, 1950 indicating the 1949-1950 season, etc.

Sources: Data through 1968 from Bailey, Journal of Broadcasting (Summer 1970); 1970 from Nielsen Television Audience 1971, p. 131; 1972-1974 from Nielsen Newscast No. 3 (1974), pp. 12-14; remaining data were supplied directly to Christopher H. Sterling from A.C. Nielsen Co.
As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 582-D, p. 199.

Methodological note: Information through 1968 is for mid-September through mid-June of each season; the 1970 data are for September through April; and the 1972 and 1974 figures represent the entire network programming season (October-September). Because of the multiplicity of sources and the variety of categorizations involved in this table, the data should be considered more of a refined estimate than an actual census.

Table 8-55.
Gerbner violence profile of network television programming: 1967-1980

							Prime time only				
Year	All network programs	Early evening programs (a)	Later-evening programs (b)	All weekend daytime programs	Televised feature films (c)	Cartoon programs	Crime/western/ action-adventure programs (c)	Comic tone programs	All ABC programs	All CBS programs	All NBC programs
				(Higher numbers indicate higher levels of violence. See explanatory note below)							
1967........	199	212	148	251	182	251	225	81	222	151	220
1968........	181	161	179	232	236	239	225	84	193	167	187
1969........	183	137	156	259	169	262	218	73	164	183	205
1970........	173	113	165	250	250	250	220	77	161	162	203
1971........	175	152	170	208	228	232	207	82	142	194	189
1972........	173	149	165	207	225	217	244	59	175	150	203
1973........	161	127	137	212	186	218	238	44	138	174	172
1974........	182	146	210	192	273	196	219	67	197	174	177
1975........	180	101	208	221	263	233	221	65	187	155	201
1976........	204	145	209	247	220	273	234	132	207	182	224
1977........	166	140	165	209	265	228	219	99	154	159	190
1978........	183	116	180	249	248	252	185	119	186	183	179
1979........	174	156	150	210	207	226	227	144	145	190	179
1980........	187	153	150	249	214	256	228	146	150	188	196
Average profile...	179	141	174	224	228	234	225	92	173	172	192

Note: Higher numbers in table indicate a higher level of violence within each programming category.

(a) Early evening is 8-9 PM Monday-Saturday, 7-9 PM Sunday.

(b) Later-evening is 9-11 PM all days (all of these times would be one hour earlier for Central and Mountain time zones).

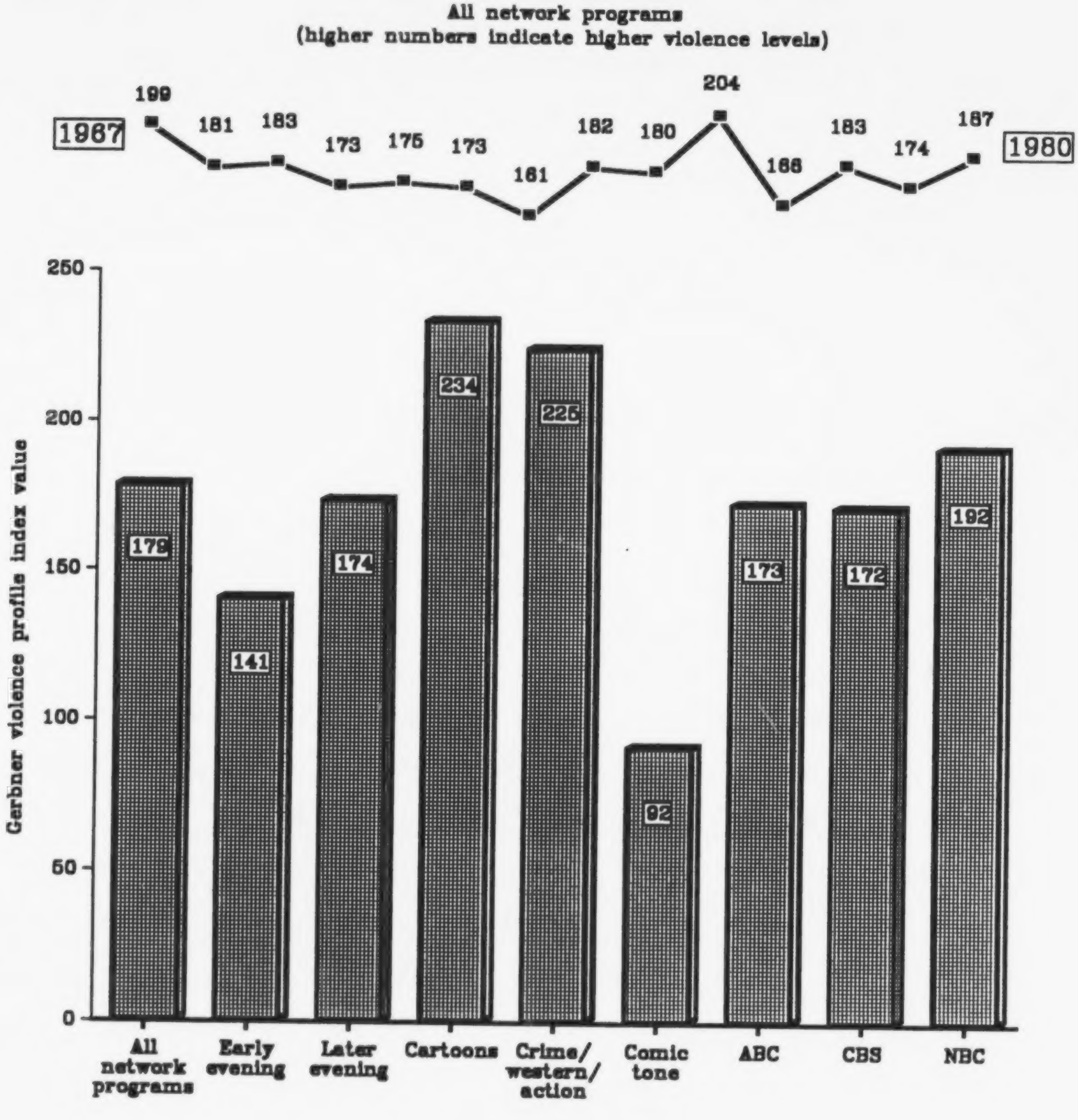
(c) Excludes cartoons.

Source: Data through 1976 from George Gerbner et al. Violence Profile No. 7 and Violence Profile No. 10, Annenberg School of Communications, University of Pennsylvania, Philadelphia 1976 and 1978 (1977). Data for 1977-1980 plus average profile provided directly to Christopher H. Sterling by Gerbner and Nancy Signorelli, University of Pennsylvania.
As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 583-A, p. 203.

Methodological note: Dean George Gerbner's research team has attempted to quantify violence in network television programming according to the type of program and the hour it is presented. Their results are printed in an annual report (see source). The team uses the following measures to construct an index. Higher scores indicate higher violence levels:

1. The percentage of programs containing any violence.
2. The rate of violent episodes per program.
3. The rate of violent episodes per hour.
4. The percentage of major characters involved in any violence.
5. The percentage of major characters involved in any killing.

Chart 8-4.
Gerbner violence profile of network television programming: 1967-1980



Source: Gerbner, et.al., as included in Christopher Sterling; See table 8-55 for full citation.

Table 8-56.
Average daily television use, by sex and age of viewers, and time of day: 1955-1980

Time of day and viewer characteristics	1955	1960	1965	1970	1975	1980
			(percent)			
Early day (10 AM to 1 PM), Monday through Friday						
Households using television	16	21	19	22	21	22
Men	12	14	15	16	19	22
Women	53	59	55	59	60	59
Teenagers	4	4	5	4	6	5
Children	31	23	25	21	15	14
Afternoon (1 to 4 PM), Monday through Friday						
Households using television	17	21	25	28	27	29 (b)
Men	14	18	16	16	17	20
Women	52	62	64	66	63	58
Teenagers	6	5	5	5	7	8
Children	28	15	15	13	13	14
Early fringe (5 to 8 PM), Monday through Friday						
Households using television	42	48	42	52	52	47 (c)
Men	19	23	26	28	30	31
Women	27	34	36	38	39	42
Teenagers	13	12	10	10	10	9
Children	41	31	28	24	21	18
Prime (8 to 11 PM), Monday through Sunday						
Households using television	62	61	59	62	61	64
Men	32	32	32	32	34	36
Women	39	42	42	42	42	44
Teenagers	11	10	10	11	11	9
Children	18	16	16	15	13	11
Late fringe (11 PM to 1 AM), Monday through Sunday						
Households using television	NA	30 (a)	31 (a)	28	29	32
Men	NA	37	39	39	41	43
Women	NA	49	50	49	45	47
Teenagers	NA	6	7	8	9	8
Children	NA	8	4	4	5	2
Average hours of use per day	4:51	5:06	5:29	6:32	6:26	7:02

NA - Not available.

Note: Data are as of November of each year.

(a) 11:00 PM. to midnight only.

(b) 1:00 to 4:30 PM.

(c) 4:30 to 7:30 PM.

Sources: Data supplied to Christopher H. Sterling by Nielsen Television Index, A.C. Nielsen Co.
As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies, 1920-1983, Praeger, New York, NY, 1984, p. 242, table 681-B.

Table 8-57.
Average weekly hours of television use by household size and other characteristics: 1960-1980

Characteristics of audience	Average viewing hours per week				
	1960	1965	1970	1975	1980
Household size (a)					
1 to 2 members	33:01	32:50	36:31	37:26	39:25
3 to 4 members	39:20	45:13	49:03	50:36	54:30
5 or more members	49:49	52:09	59:03	56:46	63:59
Children under 18 years					
None	NA	34:05	39:00	38:41	41:57
1 or more	NA	49:08	55:46	53:12	60:04
Income level					
$5,000 or less (b)	42:42	38:26	42:55	42:17	43:43
$5,000 to $15,000	44:36	44:27	45:35	48:03	50:28
$15,000 or more	41:12	40:44	43:20	46:52	51:40
Education level (c)					
Grade school	NA	41:14	48:14	46:53	52:13
High school	NA	43:03	48:21	48:21	51:37
1 or more years of College	NA	39:33	40:27	40:27	44:24
County size (d)					
Urban ("A" and "B" counties)	41:14	42:17	45:41	45:41	48:37
Rural ("C" and "D" counties)	37:31	40:53	43:56	43:56	50:24
National average viewing hours	40:02	41:52	45:07	45:07	49:14

NA - Not available.

(a) Household size categories changed in 1980 to 1-2 members, 3 members, and 4 or more members.

(b) Income levels changed in 1975 to $10,000 or less; and $10,000 - $15,000 or more.

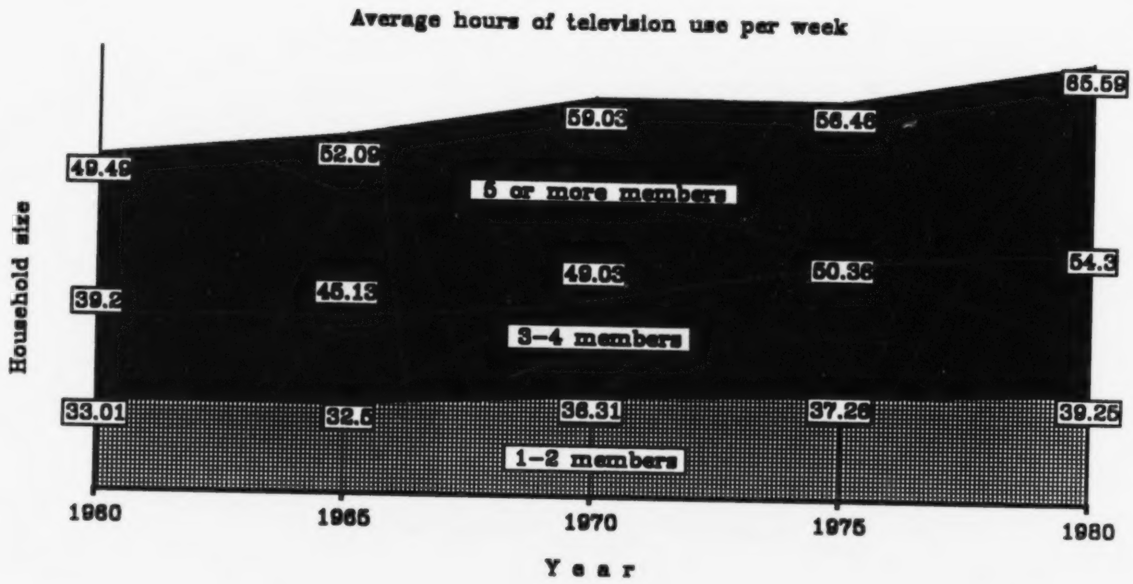
(c) Education level categories changed in 1980 to less than 4 years of high school, high school graduate, and 1 or more years of college.

(d) County-size categories from Nielsen Television Index, A. C. Nielsen Company (1976), p. 53: "A" counties: All counties in the 25 largest metropolitan areas. "B" counties: All counties not in "A" category with populations of over 150,000 or in metropolitan areas over 150,000. "C" counties: All counties not in "A" category with populations of over 35,000 or in metropolitan areas over 35,000. "D" counties: All other counties.

Source: Data supplied to Christopher H. Sterling by A. C. Nielsen Co. All data are as of November of each year.

As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 681-A, p. 240.

Chart 8-5.
Average hours of television use: 1960-1980



Source: A.C. Nielsen Co., as included in Christopher Sterling; See table 8-57 for full citation.

Table 8-58.
Surveys measuring selected viewer attitudes on television: 1960, 1970, and 1980

Viewer attitudes	Steiner study-1960	Bower study-1970	Bower study-1980
Television programming - Viewers who described themselves as "super-fans" of television:		(in percent)	
Sex			
Male	40	24	21
Female	41	31	35
Age			
18 to 19 years	44	25	17
20 to 29 years	33	29	22
30 to 39 years	39	24	21
40 to 49 years	38	23	14
50 to 59 years	44	27	21
60 years and over	50	33	38
Education level			
Grade school	54	43	47
High school	42	28	26
College	20	15	11
Television advertising:			
"Fair price to pay for entertainment"	75	70	62
"Most are too long"	63	65	67
"Some are very helpful"	58	54	48
"Some are more entertaining than program"	43	54	48
"Would prefer TV without ads"	43	48	57
"Ads are generally in poor taste and annoying"	40	43	49
"Would rather pay small amount to have TV without ads"	24	30	42
Television's role with children:			
Major advantages:			
Education	65	80	76
Babysitting	28	16	12
Entertainment	19	22	18
Major disadvantages:			
Violence/horror	30	30	28
Crime/gangster	10	8	9
Sex/bad language	5	11	16
Smoking/drinking	2	5	3
Adult themes	2	9	3

Sources: Robert T. Bower, Television and the Public, Rinehart and Winston, New York, NY, 1973, pp. 25, 84, 157, 161; Gary A. Steiner, The People Look at Television, Knopf, New York, NY, 1983; Robert T. Bower, The Changing Television Audience, 1960-1980, Columbia University Press, New York, NY, 1984.
As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 681c, p. 243.

Methodological note: Data are estimates based on three nationwide, personal-interview surveys of large stratified sample populations. Both the Steiner (1963) and the Bower (1973) studies were financially supported by the CBS network and the Bower study was also published by a CBS subsidiary. Both the researchers and CBS emphasize that the network did not enter into the process or results of the survey in any way. Data for 1980 were supplied to Christopher H. Sterling prior to publication to allow for the 20-year comparison. These three studies were designed to build on predecessors and contained many of the same questions and audience sub-groups to allow direct comparison. All three were based on special national surveys unconnected with ratings or other industry-related research.

Table 8-59.
Characteristics of the radio audience by hours of daily listening: 1947, 1968, and 1982

Characteristics of audience	Light use of radio			Moderate use of radio			Heavy use of radio		
	1947: Less than 1 hour	1968: Less than 2 hours	1982: Less than 1 hour	1947: 1 to 3 hours	1968: 2 to 4 hours	1982: 1 to 4 hours	1947: 3 or more hours	1968: 4 or more hours	1982: More than 4 hours
					(percent)				
Sex									
Male	30	40	35	50	29	35	20	30	30
Female	20	28	36	49	31	34	31	40	30
Age									
18 to 24 years	–	–	21	–	–	34	–	–	45
21 to 29 years	20	–	–	48	–	–	32	–	–
Under 34 years	–	31	–	–	29	–	–	38	–
25 to 34 years	–	–	33	–	–	36	–	–	31
30 to 49 years	24	–	–	49	–	–	27	–	–
34 to 49 years	–	32	–	–	29	–	–	38	–
35 to 54 years	–	–	41	–	–	35	–	–	24
Over 50 years	27	39	–	45	30	–	28	31	–
Over 54 years	–	–	46	–	–	34	–	–	20
Community population									
1,000,000 and more	24	33	NA	48	31	NA	28	35	NA
50,000 to 1,000,000	22	30	NA	48	33	NA	30	37	NA
2,500 to 50,000	26	40	NA	52	27	NA	22	33	NA
Under 2,500	28	37	NA	51	25	NA	21	36	NA
Education level									
Grade school	NA	41	40	NA	27	32	NA	32	28
High school	NA	29	33	NA	28	32	NA	42	35
College	31	39	36	31	36	39	18	24	25
Race									
White	NA	34	36	NA	30	35	NA	35	29
Black	NA	30	40	NA	24	32	NA	46	28
Hispanic	NA	NA	13	NA	NA	38	NA	NA	49

NA - Not available

-- Not a separate category in the survey.

Sources: 1947 data Paul F. Lazarsfeld and Patricia Kendall, Radio Listening in America, Prentice-Hall, New York, NY, 1948, pp. 132-134; 1968 data National Association of Broadcasters (1970) pp. 24-27; 1982 data Browne, Bortz, and Coddington study for National Association of Broadcasters, September 1982.
As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, p. 228.

Table 8-60.
Format preference of male, female, and teenaged radio listeners: 1972, 1976, and 1980

Average audience share percentage, 3-7 PM, Monday-Fridays only:

	Males			Females			Teens		
Program category	1972	1976	1980	1972	1976	1980	1972	1976	1980
Top 40...............	14.1	14.8	6.2	13.8	16.4	6.8	44.3	45.0	21.6
Disco................	NA	NA	0.7	NA	NA	0.8	NA	NA	2.5
Mellow/soft..........	NA	NA	1.8	NA	NA	2.0	NA	NA	0.7
Urban contemporary...	NA	NA	3.9	NA	NA	4.4	NA	NA	13.2
Progressive rock.....	6.3	9.5	0.6	3.7	5.9	0.2	12.9	18.2	0.2
Album-oriented rock..	NA	NA	11.9	NA	NA	5.8	NA	NA	24.3
Good music...........	15.5	15.9	13.1	19.6	19.4	17.0	3.5	1.8	1.8
Big band.............	NA	NA	1.3	NA	NA	1.1	NA	NA	NA
Middle-of-the-road...	17.7	14.4	4.2	17.5	13.9	4.2	5.7	4.8	0.7
Adult contemporary...	NA	NA	17.3	NA	NA	21.8	NA	NA	18.3
Country..............	3.3	6.6	7.8	3.1	5.3	6.5	0.7	1.8	2.6
News.................	7.6	9.8	11.1	5.6	7.6	8.3	0.7	0.7	0.9
Black................	3.8	4.2	2.1	4.6	5.2	2.5	10.8	10.5	5.4
Talk.................	6.7	4.3	3.9	6.4	4.0	4.0	1.6	0.5	0.6
Classical............	2.2	1.6	2.1	2.1	1.7	1.8	0.2	0.2	0.2
Oldies...............	1.9	2.7	0.9	1.9	3.1	0.8	1.7	2.7	0.4
Spanish..............	NA	NA	0.8	NA	NA	1.1	NA	NA	0.5
Jazz.................	NA	NA	1.5	NA	NA	1.0	NA	NA	1.4
Other................	20.9	16.2	8.6	21.7	17.8	9.9	17.8	13.8	4.7

NA - Not available.

Source: McGavren-Guild data as reported in Broadcasting (May 2, 1977), p. 51 for 1972-1973 data; Broadcasting (April 23, 1979), p. 56 for 1974-1978 data; and McGavren-Guild Radio, Trends in Radio Formats Study, (1976-1980), Top 25 Markets, for 1979-80.

As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 671-D, p. 231.

Methodological note: Data drawn from a series of annual format survey reports conducted by the McGavren Guild radio station representative firm. Based on questionnaires to some 500 stations in the top 25 markets, and drawing data from Arbitron ratings findings, the surveys achieved a 60 percent response rate. They should be considered accurate in showing broad trends, though doubtless there is a likely "swing" of several percentage points either way. Only commercial stations are included (thus, for example, talk and classical music formats are underrepresented).

Table 8-61.
Format preference of radio listeners, by age and sex: 1977 and 1982

	Age groups								Sex groups			
	Teens 12-17		18-49		(18-34 only)		50+		Males		Females	
Type of programming	1977	1982	1977	1982	1977	1982	1977	1982	1977	1982	1977	1982
	(in percent of listeners)											
Rock/contemporary......	28	24	66	71	54	58	6	5	45	43	55	58
Album-oriented rock....	21	26	78	72	74	69	1	1	65	64	35	36
Adult contemporary/ soft rock............	6	5	87	84	74	60	7	12	43	42	57	58
Middle-of-the-road.....	3	2	50	42	23	16	47	57	45	43	55	57
Beautiful music........	1	1	46	40	19	15	53	59	42	40	58	60
Country................	4	4	63	64	30	32	34	31	47	48	53	52
News/talk..............	1	1	36	32	15	12	63	68	51	47	49	53
Black/urban............	28	19	66	72	50	56	6	9	42	44	58	56
Nostalgia..............	NA	0.3	NA	26	NA	6	NA	74	NA	44	NA	56
Religion...............	4	2	43	43	21	23	53	55	35	33	65	67
Spanish................	4	3	66	60	35	33	29	37	32	39	68	61
Classical..............	2	1	59	59	26	26	40	40	53	48	47	52

NA - Not available.

Source: James Duncan, American Radio (Fall 1978), pp. 24 and 27; and (Spring 1982), p. A45, citing Arbitron data in both cases.
As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 671-E, p. 232.

Methodological note: Data based on Arbitron ratings information, as compiled and summarized by James Duncan in his twice-yearly compilation, American Radio. The percentage columns are of the total national mean audience, aged 12 and over, in metropolitan areas. Data are included for some 500 stations in 1977 and 600 in 1982.

Table 8-62.
System characteristics and broadcast hours for public television: 1974-1986

	1974*	1976*	1978	1980	1982	1984	1986
System characteristics							
Number of television stations..............	238	253	272	281	291	303	305
Number of broadcasters.....................	151	152	156	160	164	169	178
Broadcast hours and number of programs							
Average annual hours per broadcaster.......	3,872	4,542	4,894	5,128	5,421	5,542	5,650
Average annual number of programs per broadcaster..........................	6,547	7,607	8,282	8,823	9,162	8,978	9,327

*Data for 1974 and 1976 refer to calendar years. Data for other years cover fiscal years.

Source: Corporation for Public Broadcasting, Public Television Programming Survey, 1986; (unpublished as of October 1987). Data provided by Edward Coltman, Deputy Director, Corporation for Public Broadcasting, Washington, D.C., October 1987.

Methodological note: The Public Television programming surveys are designed to provide information on public television programming content. The methodology for the 1986 survey was as follows. In 1986, the survey period was divided into seven segments each 52 days long and covering the fiscal year with the exception of the first day. The sample for the 1986 fiscal year was generated by computer according to the following rules: (1) The 364 days of the sample year were numbered and divided into seven segments of 52 days. (2) Within the first segment, each broadcaster was randomly assigned (by a random number generator) one of the 52 dates. (3) For the second segment of the year, each broadcaster was once again randomly assigned one of the 52 dates; however, the date was replaced by another random selection if it fell on the same day of the week as the first sample date. (4) Broadcaster-by-broadcaster sample selection was repeated in this fashion for the remaining segments of the year. Days of the week that had already been chosen for a given broadcaster were not allowed to recur; but the sample was otherwise random within each segment of the year. In sum, the sample for fiscal year 1986 had the following characteristics: Each day of the sample year was represented, and each had an equal probability of being chosen. The sample of each broadcaster was spread over the seven segments of the whole year. Each broadcaster was sampled once for each day of the week. There were an equal number of sample dates for each day of the week, one for each broadcaster. The sampling universe for the 1986 fiscal year included seven dates for each of the 178 broadcasters or 1,246 broadcaster-days. The survey generated responses for 1,135 broadcaster-days. Thus the response rate was 91.09 percent of the broadcaster-days in the sample. Five broadcasters did not provide material for any of the dates requested: Alabama Network; KRCB, Rohnert Park, CA; WLRN, Miami, FL; KVZK, Samoa; and WMTJ, Fajardo, PR. Note taken from the source cited above.

Table 8-63.
Public television program content, producers and distributors: 1974-1986

System characteristics	1974 (a)	1976 (a)	1978	1980	1982	1984	1986
Program content			Percentages of total broadcast hours				
General	61.6	66.5	70.7	71.3	72.0	73.2	74.5
News and public affairs	12.6	11.9	11.0	12.2	12.4	14.1	16.4
Information and skills	15.9	19.9	23.6	22.8	24.5	25.5	29.5
Cultural	17.9	20.9	22.1	21.9	22.8	20.1	20.5
General children's and youth's	10.7	10.0	8.7	8.9	7.5	7.9	6.5
Other general	4.4	3.8	5.3	5.5	4.8	5.5	1.6
Instructional	17.1	16.6	14.9	14.7	14.3	13.0	14.5
The Electric Company, Villa Alegre (b)	NA	1.8	1.6	1.5	1.1	1.0	0.4
Other children's and youth's	15.2	13.4	12.1	12.2	11.8	11.4	14.1
Adult educational	1.9	1.4	1.2	1.0	1.4	0.6	(c)
Sesame Street and The Electric Company (b)	21.2	17.8	16.1	15.5	14.8	14.8	11.4
Producer							
Local (broadcaster's own facilities)	11.4	10.1	7.7	7.0	6.7	5.7	5.2
Major public television production center	45.4	21.5	24.2	28.4	25.9	44.4	37.6
Other public television source		26.7	28.0	17.8	19.7	(d)	(d)
Consortium	2.5	1.7	1.8	2.7	2.6	3.3	3.1
Children's Television Workshop	22.0	18.8	16.8	17.1	15.8	16.4	29.1
Independent producer	5.9	6.1	5.3	7.9	11.3	9.2	(f)
Commercial producer	1.9	2.8	2.7	3.2	3.9	2.8	(f)
Non-PTV ITV producer	NA	NA	NA	NA	NA	NA	5.5
Foreign producer	5.8	7.6	9.1	7.8	6.0	8.9	11.0
International coproduction	(e)	(e)	(e)	4.7	4.1	4.3	4.1
Other	5.1	4.6	4.4	3.5	4.0	4.6	4.4
Distributor							
Local distribution only	11.3	10.0	7.4	6.8	6.2	5.6	4.9
Public Broadcasting Service	62.1	69.3	71.6	69.6	67.1	65.3	63.9
Regional public television network	9.6	6.2	5.4	7.6	10.8	13.0	14.0
Other	17.0	14.5	15.6	16.0	15.9	16.1	17.2

NA - Not applicable, or not a separate category.

Note: Totals may not equal 100 percent due to rounding.

(a) Data for 1974 and 1976 refer to calendar years. Data for other years cover fiscal years (September to September).

(b) Broadcasts of "The Electric Company" during school hours when school is in session are counted, except in 1974, in two categories: "Instructional" and "Sesame Street and The Electric Company."

(c) Included under category "Other children's and youth's."

(d) Included under category "Major public television production center."

(e) Included under category "Foreign producer."

(f) Included under category "Children's Television Workshop."

Source: Corporation for Public Broadcasting, Public Television Programming Survey, 1986; (unpublished as of October 1987). Data provided by Edward Coltman, Deputy Director, Corporation for Public Broadcasting, Washington, D.C., October 1987.

Table 8-64.
Cultural programming hours and programs as a percent of total and prime-time hours and programs: 1986

	Total hours/programs			Prime-time hours/programs	
Type of cultural program	Percent of total audience hours	Percent of total audience programs		Percent of total audience prime-time hours	Percent of total audience prime-time programs
Culture-reviews.............	1.8	2.0		3.1	3.9
Drama.......................	8.7	6.5		18.1	15.8
Music-dance.................	5.7	3.5		13.8	10.3
Comedy......................	2.3	2.7		3.0	4.3
Films.......................	4.5	2.3		4.7	2.4
Total general audience hours............	100.0	100.0	Total prime-time hours.........	100.0	100.0

Note: See table 8-62 for methodological note.

Source: Corporation for Public Broadcasting, Public Television Programming Survey, 1986 (unpublished as of October 1987). Data provided by Edward Coltman, Deputy Director, Corporation for Public Broadcasting, Washington, D.C., October 1987.

Table 8-65.
Ownership of public television stations: 1959-1983

Year	Colleges and universities		Public school systems		State and municipal authorities		Community organizations		Total stations
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	
1959	9	26	3	9	10	29	13	37	35
1962	12	19	19	31	13	21	18	29	62
1964	24	27	19	22	20	23	25	28	88
1966	29	26	19	17	24	21	41	37	113
1967	27	23	21	18	34	29	27	31	119
1968	31	21	22	15	52	36	41	28	146
1969	58	31	22	12	57	30	52	28	189
1970	59	30	24	12	60	31	52	27	195
1971	61	29	23	11	67	32	56	27	207
1972	67	30	21	9	74	33	61	27	223
1973	72	31	20	8	81	34	63	27	236
1974	74	30	20	8	84	35	65	27	243
1975	76	30	19	8	87	35	69	27	251
1976	78	29	19	7	97	36	73	27	267
1977	76	28	19	7	101	37	74	27	270
1978	79	28	19	7	110	39	74	26	282
1980	77	27	18	6	112	39	83	29	290
1981	77	26	18	6	117	40	82	28	294
1982	73	24	16	5	121	40	89	30	299
1983	73	24	15	5	123	41	89	30	300

Source: 1959 data from the Joint Council on Educational Television (1959): 1962-1970 data from One Week of Educational Television series; 1971-1981 from the Corporation for Public Broadcasting (no data available for 1979).

As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 281-A, p. 64.

Table 8-66.
Income sources for public television stations: 1966-1982

Income source	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982
	(in percent)																
Public broadcast agencies (a)	NA	5	7	5	8	11	11	10	12	14	27	27	29	26	26	24	22
Federal government	12	10	6	7	5	6	9	7	7	8	(b)	(b)	(b)	(b)	(b)	(b)	(b)
State governments and boards of education	27	16	24	29	28	33	24	30	31	29	25	23	21	25	25	22	22
Local governments and school boards	19	23	23	24	21	14	13	13	12	9	8	7	8	8	6	6	5
Universities and colleges	11	10	11	6	9	7	12	8	8	7	9	10	12	8	9	10	9
Foundations	14	15	9	8	9	11	12	10	7	7	6	5	3	4	3	2	3
Subscribers and auctions	6	8	10	9	10	9	10	14	15	16	14	13	14	15	15	18	21
Business/industry, other	11	13	9	11	10	9	9	8	8	10	11	14	13	14	15	19	19

NA - Not available.

(a) Primarily Corporation for Public Broadcasting (CPB), but also includes such agencies as CTW (Children's Television Workshop), and National Educational Radio, etc.

(b) Included in the category "Public broadcast agencies."

Sources: 1966-1976 data supplied directly to Christopher H. Sterling by CPB. 1977 data from the Carnegie Commission (1979), p. 341; 1978 from CPB, Summary Statistical Report of Public Television Licensees (1980), p. 92; 1979 from CPB, Status Report...1980, p. 19; 1980 from CPB, Summary Statistical Report of Public Television Licensees (1981), p. 58; 1981-82 from CPB to Christopher H. Sterling; citing Public Broadcasting Income. FY 1982 (CPB, December 1983) Table 2, p. 5. As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 360-B, p. 91.

Table 8-67.
Federal government appropriations for public broadcasting: 1967-1983

Year	Educational broadcasting facilities program	Children's Television Workshop	Corporation for Public Broadcasting	Total Federal government support (d)	Federal support in constant (1972) dollars
		(in millions of dollars)			
1967.........	32.0 (a)	NA	NA	32.0	40.5
1968.........	NA	1.4	NA	1.4	1.7
1969.........	4.4	16.0	5.0	11.0	12.7
1970.........	5.1	1.0	15.0	21.1	23.1
1971.........	11.0	2.9	23.0	36.9	38.4
1972.........	13.0	7.0	35.0	55.0	55.0
1973.........	13.0	6.0	35.0	54.0	51.0
1974.........	15.7	4.0	47.5	67.2	57.7
1975.........	12.0	5.9	62.0	79.9	63.5
1976.........	12.9	6.2	96.0 (c)	115.1	86.9
1977.........	15.0	5.0	103.0	123.0	88.0
1978.........	19.0	2.5	119.2	140.7	93.5
1979.........	18.4 (b)	2.2	120.2	140.8	86.2
1980.........	26.0	4.0	152.0	182.0	102.0
1981.........	22.0	2.0	162.0	186.0	95.3
1982.........	18.0	3.0	172.0	193.0	93.3
1983.........	15.0	NA	137.0	NA	NA

NA - Not available.

(a) Single authorization covers the 1963-67 period, inclusive.

(b) This funding changed its title to Public Telecommunications Facilities Program and moved to the National Telecommunications and Information Administration (NTIA).

(c) Includes $17.5 million for the transition quarter to allow for change in the Federal fiscal year.

(d) Does not include some lesser grants from National Endowments for Arts and Humanities, given chiefly for programming to both stations and national agencies of public broadcasting.

Sources: Data through 1978 for columns (1) and (2) from the U.S. Office of Education; data after that from NTIA for column (1) and CTW for column (2). Data on Federal funds for CPB in column (3) were supplied to Christopher H. Sterling from CPB. Column (4) was added by Christopher H. Sterling and column (5) was figured by Christopher H. Sterling based on GNP deflator (1972 = 100).
As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, 361-A, p. 96.

Table 8-68.
Ford foundation grants for public broadcasting: 1951-1983

Fiscal year	TV and radio	Radio only (a)
1951	1,439,091	492,800
1952	2,646,106	NA
1953	4,490,021	150,905
1954	4,776,068	NA
1955	3,139,195	NA
1956	9,979,675	NA
1957	4,749,720	74,750
1958	3,965,932	200,000
1959	11,126,112	12,600
1960	7,708,701	1,500
1961	8,140,359	15,000
1962	19,580,006	NA
1963	7,423,652	NA
1964	7,560,522	NA
1965	7,171,903	NA
1966	16,288,700	NA
1967	23,000,544	38,000
1968	10,998,411	36,500
1969	25,301,843	185,572
1970	17,098,172	75,000
1971	18,155,198	NA
1972	19,103,000	NA
1973	10,683,699	NA
1974	28,974,773	NA
1975	3,680,000	NA
1976	15,063,034	NA
1977	2,212,457	NA
1978	4,772,150	NA
1979	1,092,000	NA
1980	910,504	28,200
1981	329,804	79,840
1982	20,000	NA
1983 (b)	NA	405,978
Totals	301,581,388	1,796,645

NA - Not available.

(a) "Radio only" figures refer only to monies specifically for radio. These figures are included in the first column. Combined radio-TV grants are listed only in first column.

(b) First six months only.

Sources: Ford Foundation Activities in Noncommercial Broadcasting, 1951-76 (1976), p. 23. 1977-1983 data direct to Christopher H. Sterling.
As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 361-E, p. 102.

Table 8-69.
Changes in public broadcasting income: 1973 and 1983

Major income source	Current income 1973	Current income 1983	Constant 1973 dollars	Current dollars
	(in thousands of dollars)		(percentage change)	
CPB appropriation....................	35,000	137,000	75.2	291.4
Federal grants.......................	20,585	26,722	-41.9	29.8
State and local tax-based sources....	127,275	318,312	11.9	150.1
Private sources......................	71,904	417,145	159.6	480.1
Total Federal sources................	55,585	163,722	31.8	194.5
Total nonfederal.....................	199,179	735,457	65.3	269.2
Total income.........................	254,764	899,179	58.0	252.9

Sources: Corporation for Public Broadcasting, Policy Development and Planning, 1984, as compiled by American Association of Fund-Raising Counsel, Inc.
As included in Giving USA, New York, NY, 1985, p. 89.

Table 8-70.
Video cassette recorders in use: 1975-1985

Year	Number of VCRs
	(in millions)
1975	.03
1976	.08
1977	.20
1978	.60
1979	1.15
1980	1.85
1981	3.00
1982	4.85
1983	8.35
1984	15.50
1985	26.00

Source: Television Digest, Inc., Television and Cable Factbook, Washington, D.C., 1986, p. A-18.

Table 8-71.

Total number of employees and number and percent of women employees in the motion picture and broadcasting industries: 1947-1986

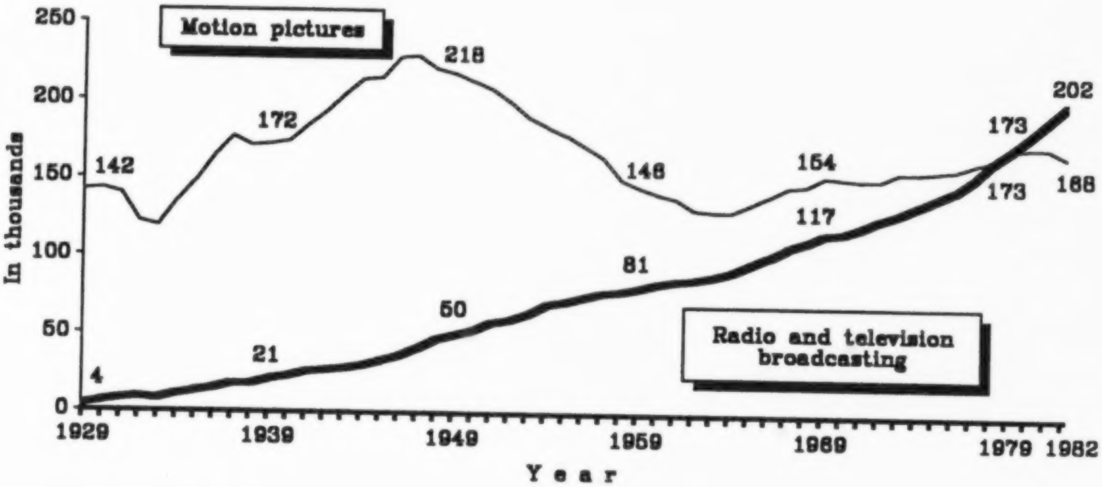
Year	Motion picture industry			Broadcasting industry		
	Total employees	Total women	Percent women	Total employees	Total women	Percent women
	(number in thousands)					
1947	252.0	NA	NA	NA	NA	NA
1948	249.0	NA	NA	NA	NA	NA
1949	250.0	NA	NA	NA	NA	NA
1950	248.0	NA	NA	NA	NA	NA
1951	245.4	NA	NA	NA	NA	NA
1952	240.1	NA	NA	NA	NA	NA
1953	234.0	NA	NA	NA	NA	NA
1954	230.7	NA	NA	NA	NA	NA
1955	231.6	NA	NA	NA	NA	NA
1956	225.8	NA	NA	NA	NA	NA
1957	211.1	NA	NA	NA	NA	NA
1958	199.1	NA	NA	86.9	NA	NA
1959	195.1	NA	NA	88.9	NA	NA
1960	189.6	66.3	35.0	92.4	20.9	22.6
1961	186.5	64.1	34.4	93.9	21.4	22.8
1962	178.3	60.7	34.0	95.3	21.4	22.5
1963	176.5	59.8	33.9	99.1	22.2	22.4
1964	177.4	58.8	33.1	102.9	23.0	22.4
1965	185.1	59.1	31.9	106.9	23.6	22.1
1966	187.5	60.8	32.4	113.6	24.8	21.8
1967	194.3	64.4	33.1	119.6	26.9	22.5
1968	196.0	66.4	33.9	123.6	28.3	22.9
1969	206.7	69.5	33.6	131.3	31.2	23.8
1970	204.1	70.7	34.6	137.6	32.2	23.4
1971	201.2	71.4	35.5	143.0	33.8	23.6
1972	204.9	73.0	35.6	142.7	34.1	23.9
1973	206.6	76.7	37.1	144.3	35.7	24.7
1974	207.5	76.5	36.9	149.4	38.1	25.5
1975	205.7	76.5	37.2	154.5	40.7	26.3
1976	209.5	76.6	36.6	159.8	42.9	26.8
1977	214.0	77.8	36.4	168.6	47.2	28.0
1978	213.1	79.3	37.2	179.8	52.7	29.3
1979	227.6	84.5	37.1	188.5	58.5	31.0
1980	216.0	81.6	37.8	198.0	63.3	32.0
1981	213.3	86.4	40.5	202.5	66.0	32.6
1982	211.3	82.0	38.8	218.8	72.2	33.0
1983	213.8	83.8	39.2	225.6	77.4	34.3
1984	217.2	88.3	40.7	233.1	81.0	34.7
1985	224.8	92.4	41.1	238.4	84.8	35.6
1986	226.5	95.3	42.1	237.8	85.8	36.1

NA - Not available.

Source: U.S. Bureau of Labor Statistics, Employment and Earnings, United States, 1909-1978 and Supplements.

As included in Harold Horowitz, The Work and Earnings of Artists in the Media Fields of Cinema, Radio and Television, National Endowment for the Arts, Washington, D.C., table 2, p. 12. Prepared for the UNESCO Symposium on the Cultural Industries, Seoul, Korea, May 1982 (revised November 1982). Updated for this report from source cited above.

Chart 8-6.
Total number of full-time equivalent persons engaged in motion pictures and radio, and television broadcasting: 1929-1982



Source: Bureau of Economic Analysis, The National Income and Product Accounts, 1929-1982; See table 2-16 for full citation. These data, in full-time equivalents, differ from those (data) in table 8-71 which are taken from the Bureau of Labor Statistics series Employment and Earnings.

Table 8-72.
Number of radio and television network and station employees: 1930, 1935, and 1939-1980

	Total radio employees	Total television employees
1930	6,000	--
1935	14,600	--
1938	22,500	--
1939	23,900	--
1940	25,700	--
1941	27,600	*
1942	29,600	*
1943	31,800	*
1944	34,300	*
1945	37,800	*
1946	40,000	*
1947	NA	*
1948	48,300	*
1949	52,000	3,800
1950	NA	9,000
1951	NA	NA
1952	51,000	14,000
1953	51,800	18,200
1954	42,600	29,400
1955	45,300	32,300
1956	47,600	35,700
1957	48,900	37,800
1958	48,800	39,400
1959	50,400	40,300
1960	53,000	40,600
1961	54,200	40,100
1962	56,100	41,900
1963	57,900	43,700
1964	60,200	45,700
1965	60,200	47,700
1966	64,800	50,300
1967	67,200	51,700
1968	70,700	55,300
1969	70,000	57,800
1970	71,000	58,400
1971	73,400	58,100
1972	76,200	59,300
1973	77,500	60,200
1974	80,100	61,900
1975	81,800	62,300
1976	86,300	64,800
1977	86,400	67,200
1978	91,700	70,800
1979	94,400	75,500
1980	98,000	78,300

NA - Not available.

-- Not applicable.

Note: All figures are rounded to the nearest hundred.

*Television data for 1941-1948 are included in the radio totals.

Sources: 1930 figure: U.S. Department of Commerce estimate; 1935-1965 data: FCC, as printed in annual mimeographed financial reports for the radio and television industries; 1965-1980 data: FCC, as included in the FCC's Annual Report.
As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, New York, NY, table 460-A, p. 144, 145.

Methodological note: Except for the 1930 figure, which is a U.S. Department of Commerce estimate, data were provided by the FCC. The figures are current as of the last day of each year. Both full-time and part-time employment are included in the totals. Due to changes in FCC data-gathering procedures, there will be no further FCC reports on overall industry employment as given here. The only official source of data will be the U.S. Bureau of Labor Statistics, Department of Commerce.

Table 8-73.
State distribution of announcers: 1970 and 1980

State	1970 Rank	Number of announcers	Concentration ratio*	1980 Rank	Number of announcers	Concentration ratio*
California.............	1	2,415	.93	1	3,986	.78
Texas..................	3	1,502	1.08	2	3,267	1.10
New York...............	2	1,966	.82	3	2,690	.75
Florida................	5	1,099	1.34	4	2,293	1.21
Ohio...................	7	1,021	.74	5	1,843	.83
Illinois...............	6	1,049	.70	6	1,817	.74
Pennsylvania...........	4	1,297	.84	7	1,793	.74
Michigan...............	8	913	.82	8	1,661	.88
North Carolina.........	9	856	1.29	9	1,551	1.25
Virginia...............	11	684	1.19	10	1,425	1.28
Georgia................	10	734	1.25	11	1,236	1.11
Tennessee..............	12	658	1.33	12	1,174	1.26
Alabama................	19	513	1.27	13	1,174	1.60
Wisconsin..............	13	606	1.05	14	1,136	1.12
Indiana................	17	556	.82	15	1,101	.95
Missouri...............	14	578	.97	16	1,085	1.07
Louisiana..............	21	468	1.18	17	990	1.26
Washington.............	18	520	1.20	18	915	1.05
Minnesota..............	22	456	.92	19	894	1.00
Colorado...............	27	357	1.28	20	874	1.36
Kentucky...............	23	442	1.20	21	873	1.28
Massachusetts..........	16	561	.72	22	846	.67
Maryland...............	15	576	1.12	23	835	.90
Iowa...................	20	489	1.34	24	832	1.35
Oklahoma...............	30	320	1.02	25	823	1.36
South Carolina.........	29	339	1.06	26	777	1.23
Oregon.................	26	369	1.36	27	706	1.26
Kansas.................	28	356	1.24	28	706	1.40
Mississippi............	25	390	1.59	29	679	1.50
Arizona................	32	279	1.34	30	666	1.25
New Jersey.............	24	395	.41	31	625	.39
Arkansas...............	33	273	1.22	32	581	1.37
Connecticut............	31	291	.69	33	485	.69
Nebraska...............	35	215	1.12	34	433	1.29
West Virginia..........	38	191	1.02	35	433	1.28
New Mexico.............	34	260	2.35	36	392	1.59
North Dakota...........	39	186	2.68	37	334	2.58
Montana................	40	174	2.06	38	291	1.81
Utah...................	37	199	1.54	39	280	1.00
Idaho..................	41	160	1.82	40	280	1.49
Maine..................	36	203	1.64	41	279	1.25
South Dakota...........	42	145	1.80	42	260	1.85
Nevada.................	43	141	2.08	43	259	1.36
Hawaii.................	47	94	.98	44	241	1.23
Alaska.................	50	53	1.67	45	205	2.49
Wyoming................	45	105	2.50	46	192	1.88
New Hampshire..........	44	116	1.17	47	180	.88
Rhode Island...........	48	71	.56	48	174	.84
Vermont................	46	96	1.69	49	103	.94
Delaware...............	49	70	.99	50	84	.67

Note: States are in order of rank of number of announcers in 1980.

*Concentration ratio: Proportion of announcers in State labor force compared with national proportion. A ratio of 1.00 would mean that State concentration was identical to the national average.

Source: U.S. Bureau of the Census, Census of Population, National Endowment for the Arts, Research Division, Where Artists Live, 1980, Washington, D.C., Report 19, March 1987, figure III, p. 17.

Table 8-74.
Minority and female employment in commercial and public television stations: 1971-1981

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981
						(percent)					
Commercial television stations											
Minority employees											
Full-time employees............	8	10	11	12	13	14	14	16	17	16	17
Part-time employees............	15	18	20	20	21	22	22	NA	NA	NA	NA
Total, all minority employees..	9	11	12	13	13	15	15	NA	NA	NA	NA
Female employees											
Full-time employees............	22	22	23	24	25	26	28	29	31	32	32
Part-time employees............	24	26	27	30	31	33	35	NA	NA	NA	NA
Total, all female employees....	22	23	23	25	26	27	29	NA	NA	NA	NA
Public television stations											
Minority employees											
Full-time employees............	8	10	11	11	12	12	13	17	15	17	17
Part-time employees............	10	9	9	10	11	12	12	NA	NA	NA	NA
Total, all minority employees..	9	10	10	11	12	12	13	NA	NA	NA	NA
Female employees											
Full-time employees............	28	29	30	31	32	33	34	35	37	37	39
Part-time employees............	25	25	31	32	34	38	39	NA	NA	NA	NA
Total, all female employees....	27	28	30	31	32	34	35	NA	NA	NA	NA

NA - Data from source after 1977 do not include part-time personnel.

Sources: Data through 1976 taken from United Church of Christ, Office of Communication, Television Station Employment Practices, appropriate annual issues; data for 1977-1981 from FCC, EEO Trend Report (1981), pp. 2 and 8.

As included in Christopher H. Sterling, The Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 460-D, p. 149.

Methodological note: Data based on FCC-gathered statistics which are reanalyzed each year by the Office of Communication, United Church of Christ. The category of "minorities" includes Blacks, Orientals, Native Americans, and Hispanic Americans. The United Church of Christ warns that station-reported data may overestimate minority employment, especially in higher-ranking jobs.

Table 8-75.
Number of members and earnings of selected television unions: 1961-1981

	AFTRA (a)		Screen Actors Guild (SAG)						Writers Guild of America West	
				Member earnings from:						
				Television						
Year	Number of members	Total member earnings	Number of members	Production	Residuals	Commercials	Theatrical films	Total member earnings	Number of members	Total member earnings (c)
				(dollars are in millions)						
1961.....	NA	NA	NA	NA	NA	NA	NA	NA	NA	26.0
1962.....	15,506	NA	14,365	21.6	6.4	NA	NA	73.7	NA	27.0
1963.....	16,351	NA	14,650	19.7	7.7	NA	NA	76.9	NA	27.0
1964.....	16,780	NA	15,290	23.2	7.7	NA	NA	83.9	NA	32.0
1965.....	17,073	NA	16,117	26.6	7.3	38.6	25.7	97.8	2,336	32.0
1966.....	17,565	NA	16,791	32.2	8.3	40.6	23.7	104.7	2,448	34.0
1967.....	18,184	NA	18,471	24.8	11.1	46.3	26.6	108.9	2,596	37.0
1968.....	18,897	NA	21,571	23.9	12.1	51.6	25.0	112.8	2,723	42.0
1969.....	21,076	NA	21,600	25.4	10.5	57.1	27.6	121.2	2,740	45.0
1970.....	24,000	107.3	22,446	23.4	11.0	61.4	17.9	114.3	2,909	39.0
1971.....	22,752	132.1	24,996	20.5	13.5	59.2	20.6	114.4	2,948	37.0
1972.....	23,714	131.6	26,610	38.6	13.1	62.3	22.2	136.2	2,865	39.2
1973.....	24,576	140.9	27,904	37.4	11.0	73.5	25.3	147.2	2,998	42.6
1974.....	26,220	156.3	29,797	47.9	12.8	78.7	24.8	164.3	3,172	56.1
1975.....	25,490	166.0	31,522	53.0	18.9	86.3	24.4	182.8	3,550	72.6
1976.....	29,672	214.4	32,434	63.6	(b)	110.7	33.7	208.0	3,961	76.0
1977.....	34,049	245.3	35,118	84.2	NA	125.2	42.0	251.4	4,380	92.0
1978.....	38,610	279.9	38,981	111.5	NA	147.6	44.9	304.0	4,780	109.3
1979.....	44,083	307.6	43,241	113.7	NA	166.3	57.9	357.9	5,252	135.7
1980.....	40,083	341.4	47,132	126.8	NA	192.6	65.9	385.3	5,717	142.7
1981.....	52,233	395.6	50,424	161.3	NA	211.2	66.8	439.3	6,003	113.5

NA - Not available.

(a) American Federation of Television and Radio Artists (includes most on-air personnel of the networks and large radio and TV stations).

(b) Amount now split between TV production and theatrical films.

(c) Includes earnings from television commercials and theatrical films.

Sources: AFTRA: 1961-1969, Office of Telecommunications Policy (1973); 1970-1977, MATHTEX-Number of Members, III 10, Number of Earnings, III 28; 1978-1981, direct to Christopher H. Sterling from AFTRA Office of National Secretary. SAG: data to 1971 from Office of Telecommunications Policy (1973); 1972-1981 (all categories), direct to Christopher H. Sterling from SAG, Office of National Executive Secretary. Writers Guild of America West: Number of members, 1965-1978, MATHTEX, III 33; 1979-1981, direct to Christopher H. Sterling from Office of Director; Total member earnings, 1961-1971, Office of Telecommunications Policy (1973); 1972-1981, direct to Christopher H. Sterling from Writers Guild of America West, Office of the Director.
As included in Christopher H. Sterling, Electronic Media: A Guide to Trends in Broadcasting and Newer Technologies 1920-1983, Praeger, New York, NY, 1984, table 460-C, pp. 147, 148.

Table 8-76.
Total membership and percent change in membership of Screen Actors Guild (SAG): 1933-1986

Year	Total members*	Number change from previous year		Percent change from previous year	
1933	2,462	NA	NA	NA	NA
1934	3,150	(+)	688	(+)	27.9
1935-1938	NA	NA	NA	NA	NA
1939	8,362	NA	NA	NA	NA
1940	8,704	(+)	342	(+)	4.1
1941	9,228	(+)	524	(+)	6.0
1942	8,277	(-)	951	(-)	10.3
1943	8,604	(+)	327	(+)	4.0
1944	9,642	(+)	1,038	(+)	12.1
1945	8,173	(-)	1,469	(-)	15.2
1946	9,548	(+)	1,375	(+)	16.8
1947	9,137	(-)	411	(-)	.6
1948	7,663	(-)	1,474	(-)	16.1
1949	7,707	(+)	44	(+)	.6
1950	7,338	(-)	369	(-)	4.8
1951	7,404	(+)	66	(+)	.9
1952	7,975	(+)	571	(+)	7.7
1953	8,218	(+)	243	(+)	3.1
1954	8,370	(+)	152	(+)	1.9
1955	9,831	(+)	1,461	(+)	17.5
1956	10,082	(+)	251	(+)	2.6
1957	11,174	(+)	1,092	(+)	10.8
1958	12,457	(+)	1,283	(+)	1.5
1959	13,403	(+)	946	(+)	7.6
1960	13,685	(+)	282	(+)	2.1
1961	13,944	(+)	259	(+)	1.9
1962	14,315	(+)	371	(+)	2.7
1963	14,768	(+)	453	(+)	3.2
1964	15,302	(+)	534	(+)	3.6
1965	16,225	(+)	923	(+)	6.0
1966	16,793	(+)	568	(+)	3.5
1967	18,495	(+)	1,702	(+)	10.1
1968	20,441	(+)	1,946	(+)	10.5
1969	21,748	(+)	1,307	(+)	6.4
1970	22,515	(+)	767	(+)	3.5
1971	25,060	(+)	2,545	(+)	11.3
1972	26,610	(+)	1,550	(+)	6.2
1973	27,904	(+)	1,294	(+)	5.2
1974	29,797	(+)	1,893	(+)	6.8
1975	31,522	(+)	1,725	(+)	5.8
1976	32,434	(+)	912	(+)	2.9
1977	35,118	(+)	2,684	(+)	8.3
1978	38,981	(+)	3,863	(+)	11.0
1979	43,241	(+)	4,260	(+)	10.9
1980	47,132	(+)	3,891	(+)	9.0
1981	50,414	(+)	3,282	(+)	7.0
1982	51,715	(+)	1,301	(+)	2.6
1983	54,017	(+)	2,302	(+)	4.5
1984	57,082	(+)	3,065	(+)	5.7
1985	60,821	(+)	3,739	(+)	6.6
1986*	62,660 •	(+)	1,839	(+)	3.0

NA - Not available

*Data on total members varies for 1986. In table 8-79 the total was 69,209.

Note: In May 1986, SAG membership was 62,660 and American Federation of Radio and Television Actors (AFTRA) was 63,839. There were 34,487 members of SAG belonging to both unions (55 percent of SAG membership and 54 percent of AFTRA).

Source: Unpublished data provided by Tony Phipps, Screen Actors Guild, Hollywood, CA, December 1987.

Table 8-77.
Total earnings and members of Screen Actors Guild (SAG) by geographic branch for all contracts: 1986

Branch	Earnings	Percent of earnings	Members	Percent of members
Hollywood	403,412,608	56.1	31,311	45.2
New York	241,967,840	33.6	23,483	33.9
Chicago	27,622,228	3.8	2,390	3.5
San Francisco	10,777,447	1.5	1,913	2.8
Florida	6,985,236	1.0	2,518	3.6
Detroit	3,531,410	.5	593	.9
Boston	3,357,592	.5	698	1.0
Dallas	3,200,523	.4	631	.9
Washington, D.C.	2,572,334	.4	924	1.3
Georgia	2,289,208	.3	505	.7
Tennessee	1,995,359	.3	235	.3
Philadelphia	1,989,529	.3	734	1.0
Hawaii	1,908,536	.3	630	.9
Denver	1,896,426	.3	451	.7
San Diego	1,760,715	.2	358	.5
Arizona	1,034,852	.1	574	.8
New Mexico	937,985	.1	106	.2
Houston	576,784	.08	274	.4
Nevada	333,478	.05	276	.4
Utah	195,112	.03	156	.2
Other	1,335,216	.2	449	.6
Total	719,680,418		69,209 *	

*Number of members varies somewhat depending on time of membership count and whether only active members are included.

Source: Unpublished data provided by Tony Phipps, Screen Actors Guild, Hollywood, CA, December 1987.

Table 8-78.
Screen Actors Guild (SAG) earnings by type of contract and geographic branch: 1986

Branch	Theatrical	Television	Commercial	Industrial
Total earnings in thousands*	129,228	289,407	293,573	74,228
		(percent of total earnings)		
Hollywood	60.8	75.3	35.8	24.3
New York	30.4	19.5	49.0	34.9
Chicago	3.3	1.2	6.6	4.7
San Francisco	1.5	1.3	1.7	1.0
Florida	.7	.5	1.5	2.3
Detroit	.0	.0	.9	10.5
Boston	.2	.2	.7	4.5
Dallas	.4	.2	.7	2.1
Washington, D.C.	.3	.1	.4	12.5
Georgia	.2	.2	.5	.3
Tennessee	.1	.1	.5	.0
Philadelphia	.4	.1	.4	.8
Hawaii	.2	.4	.1	.0
Denver	.4	.1	.4	.4
San Diego	.1	.3	.2	.5
Arizona	.2	.1	.1	.5
New Mexico	.5	.1	.0	.0
Houston	.1	.1	.1	.5
Nevada	.0	.0	.1	.0
Utah	.0	.0	.0	.1
Other	.2	.1	.3	.1

Note: Includes active members only.

*Earnings for theatrical, television, commerical, and industrial does not sum to total in tables 8-76 or 8-78; sums to $786,436,000.

Source: Unpublished data provided by Tony Phipps, Screen Actors Guild, Hollywood, CA, December 1987.

Table 8-79.
Screen Actors Guild (SAG) earnings and members by type of contract: 1983-1986

Type of contract	1983	1984	1985	1986
		(earnings in thousands)		
Theatrical	84,006	90,032	102,534	134,614
Television	210,710	240,713	280,684	299,339
Commercials	238,962	260,177	287,412	7,666
Industrials	3,576	595,441	676,322	747,832
All contracts	537,254	595,441	676,322	747,832
		(member count)		
Theatrical	22,423	27,278	27,536	30,647
Television	32,690	33,524	36,284	39,002
Commercials	22,273	24,059	24,571	25,097
Industrials	3,103	3,534	4,081	4,257
All contracts	50,456 *	54,377 *	57,167 *	60,599 *

*The total for all contracts is less than the total when member counts are summed because of multiple contracts per person. Not all members have contracts.

Source: Unpublished data provided by Tony Phipps, Screen Actors Guild, Hollywood, CA, December 1987.

Table 8-80.

Average earnings of Screen Actors Guild (SAG) active members by sex and age, and members with earnings of more than $150,000 by branch: 1986

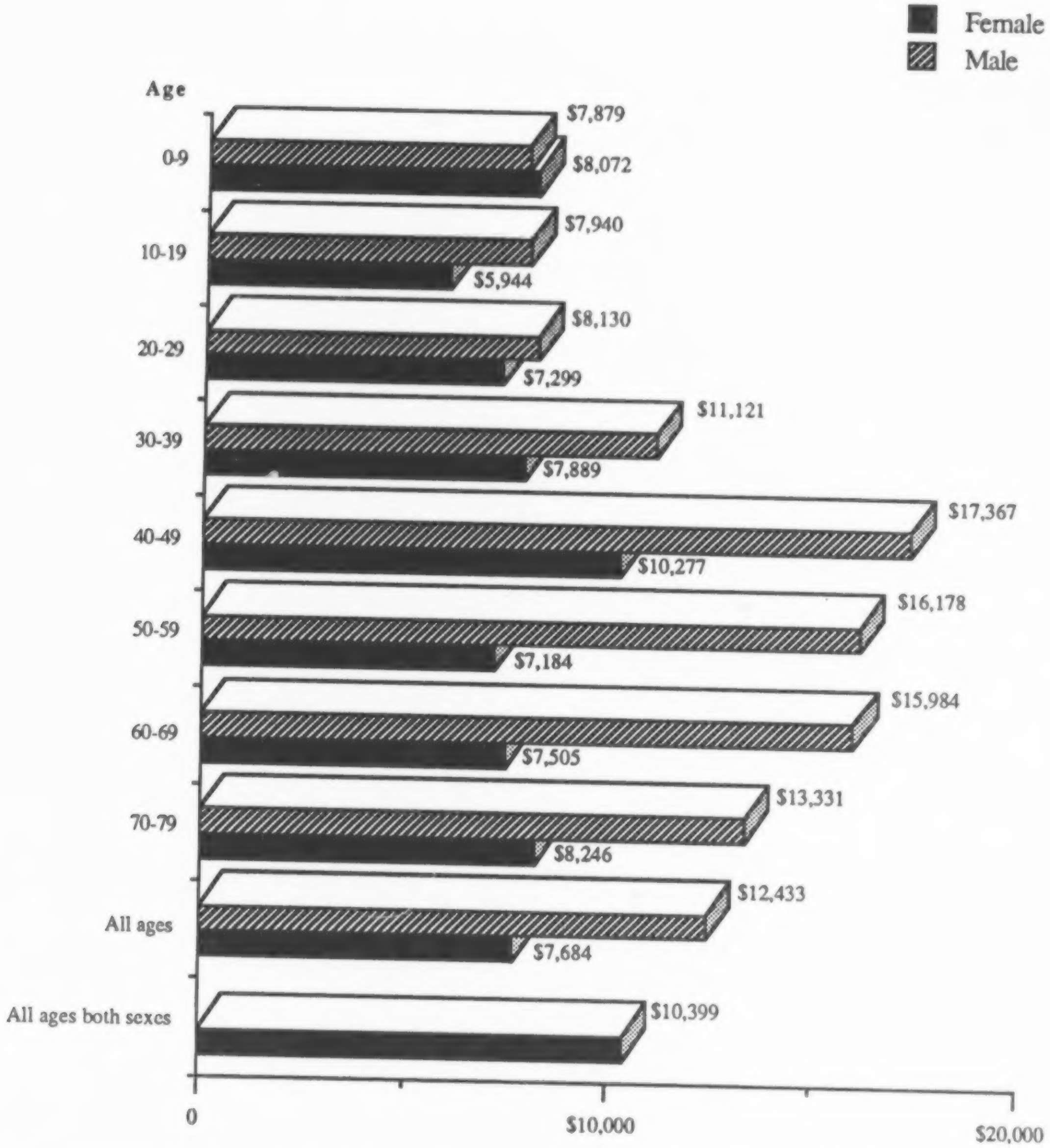
				Earnings in excess of $150,000		
Age	Earnings of males	Number of members	Earnings of females	Number of members	Branch	Number
	(in dollars)		(in dollars)			
0-9	7,879	655	8,072	679	Hollywood	519
10-19	7,940	2,348	5,944	2,228	New York	298
20-29	8,130	5,799	7,299	6,155	Atlanta	1
30-39	11,121	12,118	7,889	10,562	Boston	2
40-49	17,367	7,883	10,277	4,701	Chicago	33
50-59	16,178	4,892	7,184	2,177	Cleveland	1
60-69	15,984	3,087	7,505	1,381	Colorado	2
70-79	13,331	1,087	8,246	484	Detroit	1
80-89	17,072	199	9,222	129	Florida	1
90-99	28,310	9	6,458	8	Hawaii	1
Age unknown	1,759	1,485	1,133	1,143	Nashville	3
					New Mexico	1
					Philadelphia	NA
					Salt Lake City	NA
					San Diego	1
					San Francisco	12
					Washington, D.C.	NA

NA - Not available

Note: Of the total of 69,209 members, 20,882 (30 percent) had no income during this period.

Source: Unpublished data provided by Tony Phipps, Screen Actors Guild, Hollywood, CA, December 1987.

Chart 8-7.
Average annual Screen Actors Guild (SAG) earnings by age and sex: 1986



Note: Figures represent the average session and residual earnings of SAG's 69,029 members under all SAG contracts in calendar year 1986. Average SAG earnings for members of all ages and both sexes were $10,399. Women's average earnings of $7,684 were 26 percent below the general average, while men's agerage earnings of $12,433 were 20 percent above the general average. In 1986, 20,882 members or 30 percent had no earnings at all; 34 percent or one-third of SAG women had no earnings, while 27 percent or about one-quarter of SAG men had no earnings.

Source: Tony Phipps, Screen Actors Guild; See table 8-79 for full citation.

Table 8-81.
Total earnings of actors in Screen Actors Guild (SAG) jurisdiction, and SAG actors earning over and under $10,000: 1962-1984

Year	Total earnings	Number earning over $10,000	Number earning under $10,000	Percent earning over $10,000	Percent earning under $10,000
	(in dollars)				
1962	73,700,000	1,615	12,750	11	89
1963	76,900,000	1,650	13,000	11	89
1964	83,900,000	1,790	13,500	12	88
1965	97,791,000	2,117	14,000	13	87
1966	104,700,000	2,291	14,500	14	86
1967	108,900,000	2,371	16,100	13	87
1968	112,800,000	2,571	19,000	12	88
1969	121,215,000	2,500	19,100	12	88
1970	114,348,000	2,446	20,000	11	89
1971	114,351,278	NA	NA	NA	NA
1972	123,848,446	2,646	23,854	10	90
1973	137,244,462	2,993	24,802	11	89
1974	152,853,292	3,276	39,241	8	92
1975	165,222,755	3,613	40,240	8	92
1976	209,915,437	4,567	42,009	10	90
1977	253,479,415	5,315	45,378	10	90
1978	305,979,753	6,073	52,802	10	90
1979	360,527,821	6,909	54,930	11	89
1980	388,107,972	7,477	57,082	12	88
1981	442,286,113	8,063	61,666	12	88
1982	463,151,451	8,192	63,071	11	89
1983	567,973,698	9,452	66,893	12	88
1984	620,106,478	10,521	78,213	12	88

NA - Not available.

Note: Data in this table are based on total earnings of actors in SAG jurisdiction, not active members as in table 8-76.

Source: Unpublished data provided by Tony Phipps, Screen Actors Guild, Hollywood, CA, December 1987.

Table 8-82.
Screen Actors Guild (SAG) membership by ethnicity and sex: 1986-1987

Ethnicity	Total number*	Total percent	Male number	Male percent	Female number	Female percent
Asian/Pacific	925	1.7	463	1.5	462	2.0
Black	4,033	7.5	2,368	7.8	1,665	7.1
Caucasian	46,676	87.0	26,178	86.5	20,498	87.8
Latino/Hispanic	1,853	3.5	1,164	3.8	689	2.9
American Indian	145	.3	101	.3	44	.2
Total	53,632	NA	30,274	56.0	23,358	44.0

NA - Not available.

*Based on total SAG membership statistics of those for whom information is available. Excluding "Other" and "Unknown".

Source: Unpublished data provided by Tony Phipps, Screen Actors Guild, Hollywood, CA, December 1987.

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Table 8-83.
Screen Actors Guild (SAG) roles by sex, age of performers, and type of roles: 1986-1987

Sex	Number	Percent
Total roles	40,454	100
Male	27,153	67
Female	13,301	33
Leading roles	16,484	100
Male	10,672	65
Female	5,812	35
Supporting roles	23,970	100
Male	16,481	69
Female	7,489	31
Age		
Male		
Under 40	14,833	56
40 and over	11,704	44
Female		
Under 40	8,971	69
40 and over	3,958	31

Note: Figures represent theatrical and television reports on 40,454 roles filed with Screen Actors Guild (SAG) Affirmative Action in 1986.

Source: Unpublished data provided by Tony Phipps, Screen Actors Guild, Hollywood, CA, December 1987.

Table 8-84.

Earned degrees in communications conferred by institutions of higher education, by level of degree and sex of student: 1970-71 to 1984-85

Year	Bachelor's degrees			Master's degrees			Doctor's degrees		
	Total	Men	Women	Total	Men	Women	Total	Men	Women
1970-71.............	10,802	6,989	3,813	1,856	1,214	642	145	126	19
1971-72.............	12,340	7,964	4,376	2,200	1,443	757	111	96	15
1972-73.............	14,317	9,074	5,243	2,406	1,546	860	139	114	25
1973-74.............	17,096	10,536	6,560	2,640	1,668	972	175	146	29
1974-75.............	19,248	11,455	7,793	2,794	1,618	1,176	165	119	46
1975-76.............	21,282	12,458	8,824	3,126	1,818	1,308	204	154	50
1976-77.............	23,214	12,932	10,282	3,091	1,719	1,372	171	130	41
1977-78.............	25,400	13,480	11,920	3,296	1,673	1,623	191	138	53
1978-79.............	26,457	13,266	13,191	2,882	1,483	1,399	192	138	54
1979-80.............	28,616	13,656	14,960	3,082	1,527	1,555	193	121	72
1980-81.............	31,282	14,179	17,103	3,105	1,448	1,657	182	107	75
1981-82.............	34,222	14,917	19,305	3,327	1,578	1,749	200	136	64
1982-83.............	38,602	16,185	22,417	3,604	1,661	1,943	214	126	88
1983-84.............	40,165	16,647	23,518	3,656	1,600	2,056	219	131	88
1984-85.............	42,083	17,238	24,845	3,669	1,576	2,093	234	143	91

Note: Includes degrees in communications: general, journalism, radio-television, advertising, communication media, and other communications.

Source: U.S. Department of Education, Center for Education Statistics, "Degrees and Other Formal Awards Conferred" surveys. As included in U.S. Department of Education, Center for Education Statistics, Digest of Education Statistics, U.S. Government Printing Office, Washington, D.C. May 1987, table 165, p. 203.

Chapter 9

Arts Audiences

Section 9-1. Audience Attendance
Tables 9-1 to 9-14

Section 9-2. Audience Characteristics
Tables 9-15 to 9-18

Section 9-3. Audience Preferences
Tables 9-19 to 9-23

Section 9-4. Audience Socialization, Desire To Increase Attendance, and Barriers to Attendance
Tables 9-24 to 9-30

This chapter is divided into four sections. The first presents information on attendance or participation in the arts by the general public. The second gives demographic characteristics of audiences. The third presents the public's opinions on music preferences, and the fourth presents data on early exposure to the arts, adults' desire to increase attendance, and reasons given for not participating more. Additional information on attendance for specific artistic disciplines (e.g., performing arts, museums, literature) is presented in the respective discipline chapters.

Major Sources of Information

The major sources of information for this chapter are:

- The 1982 and 1985 Surveys of Public Participation in the Arts (SPPA) sponsored by the National Endowment for the Arts and conducted by the Bureau of the Census;
- The series Americans and the Arts by the National Research Center of the Arts (NRCA);
- Volume II of the Ford Foundation study, entitled Survey of the Characteristics and Attitudes of Audiences for Theater, Opera, Symphony, and Ballet in 12 U.S. Cities;
- The Twentieth Century Fund survey of audiences at performing arts events in 20 cities as part of work done for The Performing Arts: The Economic Dilemma, by W J. Baumol and W G. Bowen;
- Young Audiences, Inc. (a nationwide organization that introduces the arts to children in the schools during school hours);
- ACUCAA (the Association of College, University, and Community Arts Administrators) on arts versus sports coverage in newspapers;
- Country Music Association, a survey on music preferences to help build radio audiences;
- Music Educators National Conference study on the music activities of children.

Other studies that were not used, but that had interesting and valuable information include:

- Arts and Cultural Programs on Radio and Television, condensed from a report prepared by Research and Programming Services, February 1977. National Endowment for the Arts, Research Division Report, No. 4, September 1977.

- Audience Studies of the Performing Arts and Museums: A Critical Review, by Paul DiMaggio, Michael Useem, and Paula Brown, Center for the Study of Public Policy, November 1977. National Endowment for the Arts, Research Division, Report 9, November 1978.

Section 9-1. Audience Attendance

The Surveys of Public Participation in the Arts

The major source of data for this chapter is the Surveys of Public Participation in the Arts (SPPA) sponsored by the National Endowment for the Arts and conducted by the U.S. Census Bureau in 1982 and 1985. These surveys provide very high quality data for two years within the 1980's. In the 1982 SPPA, more than 17,200 adults were interviewed over 12 months. In the 1985 SPPA, 13,600 were interviewed over 6 months. A 90 percent response rate was attained in both surveys. The survey consisted of core items asked of each respondent and sets of rotating items asked of respondents interviewed in selected months. The Survey Research Center of the University of Maryland prepared the basic analyses of the data and wrote the general technical report. The National Endowment for the Arts Research Division also commissioned several additional analyses of these data, the reports for which are available through the ERIC system. The NEA Research Division has also prepared research notes which summarize data from the survey. Selected tables from several of these various reports are included in this compilation.

Analyses conducted on the SPPA have differed in whether they use only the first 6 months of 1982 or the full 1982 sample. In general, the tables included in this report when they include data from both 1982 and 1985 use only the first 6 months of 1982 in order to be more comparable with 1985 data when data was collected only over 6 months. Analyses also differ as to whether weighted or unweighted data are used. Notes to the tables identify these variations.

Tables 9-1 and 9-2 present basic data from the 1982 and 1985 SPPA surveys. These surveys found that in 1982 about 19 percent of the public reported attending a musical play or operetta, 14 percent a classical music performance, and 12 percent a play within the last 12 months. Fewer persons reported attending ballet and opera (5 and 4 percent respectively). Between 1982 and 1985 there were small but statistically significant decreases for attendance at certain performances. The percent reporting attending classical music performances declined from 14 to 13 percent; those attending opera performances declined from 4 to 3 percent; and those attending musical plays declined from 19 to 17 percent (table 9-1).

The survey also collected data on attendance at art museums, historical sites, and arts or crafts fairs. These data have been discussed in chapter 7 which covers museums. Twenty-three percent reported attending art museums or galleries and 25 percent reported attending science or history museums in 1982. Data for 1985 were similar. Slightly over one-third reported visiting historic sites (34 percent in 1982 and 36 percent in 1985). Attendance at arts and craft fairs increased from 35 to 40 percent over the period.

Performances Before the Public

Rates of performance before the public were much less, ranging from .13 percent for ballet to .90 percent for playing classical music in 1982. Changes between 1982 and 1985 were not significant for any of the public performance variables.

Other Arts Related Recreation Activities

About 6 percent of the public in both 1982 and 1985 reported doing some creative writing, and about 9 percent have done some painting or sculpture during the last 12 months. Almost one-third reported doing some needlework crafts (table 9-2).

The Americans and the Arts Series

Another source of information on public participation in the arts are the data collected in the series Americans and the Arts by the National Research Center of the Arts, an affiliate of Louis Harris and Associates. These surveys use a methodology very different from the

SPPA studies, and the results cannot be directly compared. Table 9-3 summarizes selected data from these studies.

The Harris surveys have been done at periodic intervals since 1973. Methodology and questionnaire wording for the studies has differed somewhat over the years. In 1984, the survey sample size was 1,500 adults. The data are collected over the telephone using a random digit dial quota sampling technique which involves telephoning until the desired number of persons with selected representative demographic characteristics have responded. This technique may have a selection bias, because those more interested in the topic, and also perhaps more likely to have participated in the arts, may be more likely to respond. Analyses of the actual sample characteristics also indicates that the sample may be more representative of those with higher education levels than the general public. (See table 9-3 notes.)

The Americans and the Arts series typically asks whether respondents "ever" go to the events or whether they participate every "once in a while." The SPPA studies ask whether there has been participation in the last 12 months. Hence the Harris studies report much higher participation rates than the SPPA studies (table 9-3).

Selected Other Studies

In 1963 and 1964, the Twentieth Century Fund sponsored a survey of audiences at performing arts events in 20 cities as part of work done for Performing Arts: The Economic Dilemma by W. J. Baumol and W. G. Bowen. Table 9-4 presents summary data from this study. The statistics in table 9-4 differ from the audience data in tables 9-1 to 9-3 because they report the number of admissions. A person may have more than one admission. The study estimated total attendance at orchestra, theatre, opera and dance at 20 million for 1963-64.

Table 9-5 presents data from the Ford Foundation's study on The Finances of the Performing Arts. Volume II of this study was the Survey of the Characteristics and Attitudes of Audiences for Theater, Opera, Symphony, and Ballet in 12 U.S. Cities. The survey was conducted in 1971 via 6,000 telephone interviews. The data cannot be directly compared with data from the 1982 and 1985 SPPA since the Ford Foundation study covers only 12 large cities.

Participation in the Arts by Region and by Urban/Rural Location

Table 9-6 presents data from the SPPA on public participation by region for 1982 and 1985. The table is taken from a report by J. Blau and G. Quets entitled The Geography of Arts Participation: Report on the 1982 and 1985 Surveys of Public Participation in the Arts. The report from which the table was taken concluded that overall the highest rates of arts participation in 1982 and 1985 were in the West and the lowest in the South. The Northeast, often noted to have the highest level of artistic activity, has the highest rate of participation in only one activity: attending musicals. Northeastern and Western rates for opera attendance were essentially the same. Although the West is closest to the Northeast for attendance at musicals, the Midwest is more likely than the Northeast to occupy a position behind the West in other areas.[1]

The Blau and Quets report, however, also concludes that: "Where demographic characteristics of regions are taken into account, regional differences in arts participation are reduced."[2]

Table 9-7, from National Endowment of the Arts Research Division Note 16, splits the participation data by urban/rural and metropolitan (SMSA) areas for 1982.[3] Attending performances of jazz, classical music, opera, musical plays, plays, and ballet and visiting art museums are often said to be primarily activities of city dwellers. The data collected by the SPPA confirm this generalization, but not with equal force for all art forms. As shown in table 9-7, the rates for urban residents were substantially higher than those for rural farm and rural non-farm residents. For three kinds of events--jazz music concerts, opera, and ballet performances--the attendance rates were about twice as high by urban residents as for rural residents. For example, the rate of attendance at opera was 4 percent for urban residents, 1 percent for rural farm residents, and 2 percent for rural non-farm residents.

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[1] Judith R. Blau and Gail A. Quets, The Geography of Arts Participation, Report on the 1982 and 1985 Surveys of Public Participation in the Arts, Columbia University, Report submitted to the National Endowment for the Arts, March 1987, p. 12.

[2] Blau and Quets, p. 104.

[3] National Endowment for the Arts, Research Division, "Public Participation in the Arts by Urban and Rural Residents," Note 16, May 27, 1986, p.1.

The table also presents the data by metropolitan area. Differences in rates of participation are very similar to those between rural and urban residents. The major differences were between whether the respondent lived in an SMSA or outside the SMSA, rather than whether the respondent lived in the central city of the SMSA. The central city residents usually had the highest rates of participation, but the differences were small when compared with those in the SMSA but not in the central city (table 9-7).

Young Audiences

Tables 9-8 and 9-9 provide information from Young Audiences, Inc., a group that has sponsored and trained performing artists to present performance workshops and residencies in the schools. In 1986, they reached more than 4.7 million children in 25 States and the District of Columbia.

Media Exposure and Audience Participation

Tables 9-10 and 9-11 present data from the SPPA on participation in the arts via media. More people are exposed to the arts via media than via live performances. Only attendance at musical theatre or operettas had a participation rate that was not substantially higher for participation via media than live events. (Twenty percent participated via media for musical theatre compared with 19 percent via live event.)

The data in table 9-10 show a small drop in the mass media exposure to the arts reported by the public for jazz performances, classical music performances, and plays between 1982 and 1985. Only art museum programs on TV show a small, but not statistically significant, increase.

Table 9-11 gives correlations between media activities and attending live events in 1982. All correlation coefficients for pairs of media and live events were positive, but most were weak or moderate. The strongest correlations were between listening to jazz and attending jazz performances, listening to classical music recordings and attending classical music performances, and listening to classical music and attending art museums.

There are seven negative correlations in the tables. These are between television watching and arts attendance. The table shows that, as the amount of watching TV increases, attendance at live arts events decreases. However, the coefficients are weak. One surprise is that the correlation between visiting art museums and participation via the media is usually stronger than the correlation between attending live performances and participation via media in a similar art form.[4]

Overlapping Audiences

Tables 9-12 and 9-13 show data for 1971 from the Ford Foundation and for 1982 from SPPA that examine the question of whether an attender at one art form also attends another art form. In both years, those who attended opera and ballet were found most often to also attend theatre and symphony. The 1982 study included museums and showed that those who attend the performing arts are also likely to go to art museums.

Arts and Sports

In 1985, the Association of College, University, and Community Arts Administration replicated an interesting study done by a member in 1972 on the amount of arts coverage in newspapers versus that for sports. The study found that although arts coverage has increased, it has fallen farther behind sports coverage (table 9-14).

Section 9-2. Audience Characteristics

Tables 9-15 through 9-18 show demographic characteristics of audiences. Tables 9-15 to 9-17 are from the 1982 and 1985 SPPA. Table 9-18 gives audience characteristics from the Twentieth Century Fund survey (1963-64) as published by Baumol and Bowen in Performing Arts: The Economic Dilemma.

Race and Ethnicity

Table 9-15 presents data for attendance at art events and some personal performance categories by race and ethnicity. The tables are from a report by P. DiMaggio and F. Ostrower on Race, Ethnicity, and Participation in the Arts. Data used in these analyses were weighted full sample responses for the 1982 and 1985 SPPA.

The authors of this report conclude that, with the exception of attendance at jazz concerts, for which participation of black respondents exceeded that of whites or Hispanics, white respondents participated more in all of the core arts activities than did blacks or Hispanics.[5] Differences ranged from one-tenth of one percent (for Hispanic compared with white ballet attendance in 1982) to almost 24 percent (for fiction reading by Hispanics compared with whites in 1982). The absolute percentage differences were relatively low because a low percent of the total attended several of the core activities. If one looks at the ratios, the differences are more sizable. For example, in both 1982 and 1985 whites were more than twice as likely as blacks to report attending a classical music concert, an opera performance, a musical theatre performance, a play, or a ballet (table 9-15). Differences in participation were smaller for rates of public performance and for participation via media.

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[4] National Endowment for the Arts, Research Division, "Audience Crossover: Media Participation and Attending Live Events," p. 2.

When the analyses controlled for sociodemographic factors such as education and income, the differences were reduced but remained statistically significant. The report concluded that "although interracial differences are robust, they are small relative to differences associated with other determinants of participation," and noted that "once other sociodemographic factors are taken into account participation rates of blacks and whites are more similar than rates for men and women for all activities but visiting art exhibitions."[6]

Other Demographic Characteristics

Tables 9-16 and 9-17 show participation rates for various art activities by demographic characteristics for 1985. Education, income, and occupation are the major predictors for all art forms. Since these three characteristics are highly related to one another (more education leads to professional and managerial occupations, which tend to have higher incomes), Robinson et. al. did extensive analysis to determine the main predictor. Education emerged as the main independent variable of the regression analysis (data not shown). Education also seems to be a strong predictor of participating in the arts via the media (table 9-17).

Women participate more through both live attendance and through the media than men in most categories, with the exception of jazz.

Tables 9-18 gives characteristics of performing arts audiences for 1963-64. These figures are percentages of the audience as compared to the percentage of the general adult population. Education and income were also the dominant factors in this study.

Section 9-3. Audience Preferences

This section provides data on the public's taste in music. The first three tables (tables 9-19 through 9-21) are from the SPPA. The last two (tables 9-22 and 9-23) are from a market structure survey by the Country Music Association. The 1982 SPPA data show that the most popular types of music are "country-western," liked by 57 percent, and "mood/easy listening," liked by 47 percent (table 9-19). Between 1982 and 1985, "hymns/gospel," "mood/easy listening," "rock," and "soul/blues" showed increases, while "country-western" showed a decrease (table 9-19).

When respondents were asked what music type they liked best in 1982, "country-western" music was most frequently chosen (23 percent), followed by "mood/easy listening" (14 percent). Classical music was liked best by 7 percent and jazz by 3 percent (table 9-20).

Table 9-21 subdivides music preferences by age and shows that the young like "jazz," "soul/blues," and "rock" best, while older groups like "opera," "barbershop," and "hymns/gospel."

The Country Music Association conducted a survey in early 1986 as part of a market structure study to determine how to build audiences. To be included, a participant had to be white, be between ages 18 and 54, and had to have purchased a music recording within the previous three months. The results of the survey indicate that among the respondents in this select group "rock" is the most popular form of music (table 9-22). Of all forms of music, including rock (strongest in young males), soft rock is the most widely accepted by age, sex, and geography. By sex, the preferences indicate that women have a greater liking of soft rock and, at lower levels, country and gospel. Table 9-23 shows that soft rock and rock rate highest in the East and lowest in the Midwest and South. Country music does better in the Southeast and Southwest.

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[5] Paul DiMaggio and Francie Ostrower, Race Ethnicity and Participation in the Arts, Columbia University, Report submitted to the National Endowment for the Arts, June 1987, p.ii-iii.

[6] DiMaggio and Ostrower, p.viii.

Section 9-4. Audience Socialization, Desire To Increase Attendance, and Barriers to Attendance

Socialization

Tables 9-24 through 9-27 look at socialization experiences relative to the arts. Arts socialization may include exposure to the arts through mechanisms such as lessons, classes, attendance at events as a child, and appreciation of the arts in the home. Table 9-24 gives music activity participation by children (9-, 13-, and 17-year-olds). The data show that while listening to music increased from age 9 to age 17 (from 38 percent to 98 percent), such activities as music lessons by members of each age group decreased (from 36 percent to 12 percent). Singing or playing an instrument in a community group also decreased, although singing or playing by oneself just for fun did not decrease (table 9-24).

Table 9-25 gives the rates of exposure to art socialization of adults responding to the 1982 and 1985 SPPA. No significant changes occurred over the three years. It is interesting to note that more adults have had music lessons or classes than remember their parents encouraging them to read often.

Table 9-26 presents data on arts socialization by race and ethnicity. The data indicate that whites have had more arts socialization experiences than blacks or Hispanics. This is not the case for Asians. Table 9-27, taken from a SPPA report by R. Orend entitled Socialization in the Arts, shows arts socialization experiences by age. The analyses are based on 1982 data collected in the months of November and December for a sample of 2,678 respondents. This was the period when all the rotating questions relevant to the analyses were asked. About 70 percent of respondents at all age groups indicated that they had never heard classical music played in their home in their youth. Of the total, 57 percent indicated that they had never attended a play, dance, classical concert, or art museum in their youth. In general, the data indicate that younger people have had more arts socialization experiences than older people (table 9-27).

Desire To Increase Attendance

Table 8-28 gives data, by age, on the desire to increase attendance at arts events. The desire to go to more arts events decreases after age 65.

Barriers to Attendance at the Arts

Table 9-29 gives 1982 SPPA data on barriers to attendance by residence (central city/SMSA, SMSA-not central city, and not in SMSA). "Not enough time" is the most frequent reason given for not going to the arts for the total SPPA sample. For the total sample, the next five most frequently cited reasons are: expense, art form not available, too far to go, poor performance time, and lack of motivation.

The data in table 9-29 indicate that for those outside the SMSA the most frequently mentioned reasons for not attending arts events are quite different than for those in the SMSA and for the total sample. Lack of availability of the art form and distance (rather then lack of time) are ranked first and second in frequency of mention for those outside the SMSA.

Table 9-30 includes 1985 data from J. West's analyses of 1982 and 1985 SPPA data, reported in Public Participation in the Arts: Demand and Barriers. For 1985, this analysis used responses collected from 2,357 persons in the month of January. The table gives the demographic characteristics of those who mentioned four types of barriers in 1985: cost, time, access, and personal reasons.

Females less frequently than males cited time (43 percent compared with 50 percent) and more frequently cited cost and limited access as reasons for not attending; men most frequently cited time. For the highly educated, those with higher income, and those with incomes below $5,000, time is the most frequently cited factor.

Table 9-1.
Rates of public participation in the arts: 1982 and 1985 (continued on next page)

	Estimated participation rates		
At least once in last 12 months (a)	1982 (N=9,263)	1985 (N=13,675)	Evaluation of rate change
Attended	(percent)		
Jazz performances	10	10	No change
Classical music	14	13	Decrease (b)
Opera performances	4	3	Decrease (b)
Musical plays or operettas	19	17	Decrease (b)
Plays (non-musical)	12	12	No change
Ballet performances	5	4	Not significant
Motion pictures (went out to)	60	59	Not significant
Visited			
Art museums or galleries	23	22	Not significant
Parks, monuments, buildings or neighborhoods for historic or design value	34	36	Not significant
Art or crafts fairs or festivals	35	40	Increase (b)
Performed before the public			
Played classical music	0.90	0.85	Not significant
Played jazz music	0.78	0.68	Not significant
Danced in ballet performance	0.13	0.12	Not significant
Acted in non-musical role	0.77	0.81	Not significant
Sang in musical play or operetta	0.89	0.83	Not significant
Sang in opera	0.08	0.04	Not significant
Read			
Books and magazines	86	86	No change
Novels, short stories, poetry or plays	57	56	Not significant
Read or listened to poetry	18	19	Not significant

Note: See methodological note on next page.

(a) Arts participation by adults (18 years of age or older) in 12 months preceding interview.

(b) Statistically significant at the 95 percent confidence level.

Source: National Endowment for the Arts, Research Division, "Public Participation in the Arts 1982 and 1985 Compared," Washington, D.C., Note 27, December 1987. [Data are from the 1982 and 1985 Surveys of Public Participation in the Arts (SPPA).]

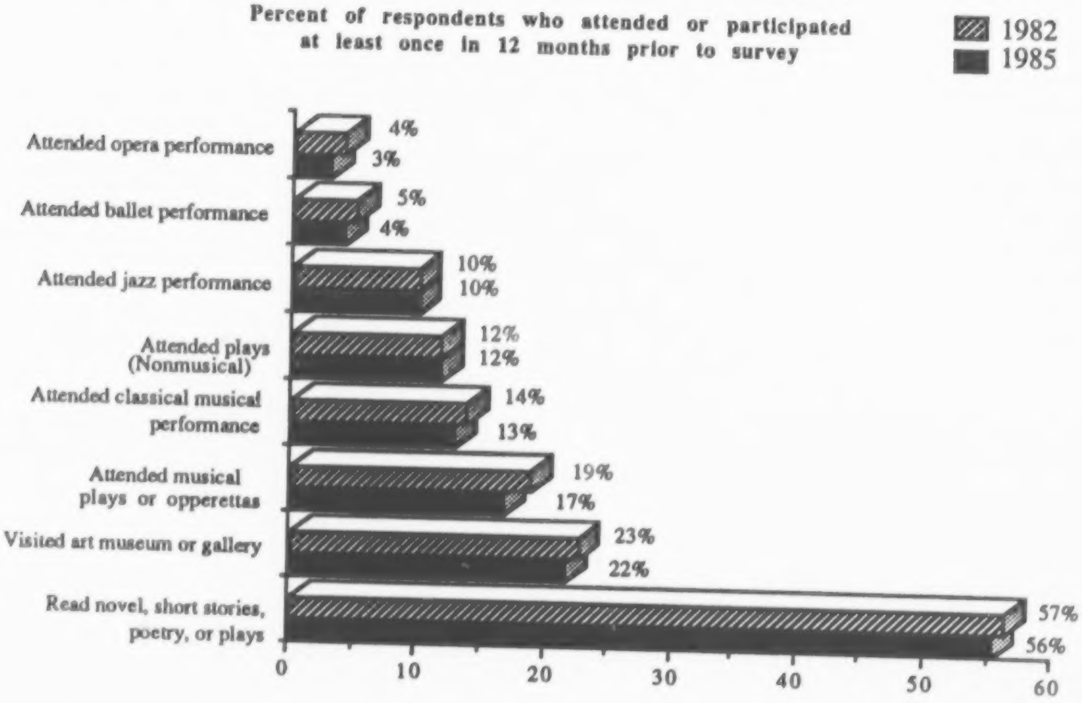
Table 9-1.
Rates of public participation in the arts: 1982 and 1985 (continued from previous page)

Methodological note: The Surveys of Public Participation in the Arts (SPPA) sponsored by the National Endowment for the Arts (NEA), were conducted by the Census Bureau in 1982 and 1985. The University of Maryland Survey Research Center, under contract to NEA, analyzed the results and produced a general technical report. In addition the Natinal Endowment for the Arts has commissioned several special analyses of the data.

Interviews were conducted with a probability sample of 17,254 respondents during 12 months of 1982 and 13,675 respondents during the first 6 months of 1985. Data included in this report comparing 1982 and 1985, unless otherwise noted, utilize only data from the first 6 months of 1982 (June-January) in order to be comparable with the 1985 data which was only collected from June to January. Both surveys contained core items which were asked of all respondents and sets of rotating items asked of a smaller sample in rotating months. The core questions covered participation in arts events and activities over the past 12 months. The rotating questions included questions about: (1) barriers to arts participation; (2) socialization experiences; (3) recreational lifestyles; (4) performance locations and music preferences; (5) other arts related participation; and (6) mass media participation. In November and Decembrer of 1982 all rotating questions were asked of all respondents. Response rates were about 90 percent for both 1982 and 1985.

Only changes that meet or exceed the 95 percent confidence level are described as being statistically significant in this table. This is a widely used standard. The mathematical formula involved considers both the size of the sample and the percent of the population that participated in each activity covered in the questionnaire. Both factors must be taken into account concurrently. For example, a change of 4 percentage points, from 10 percent participation to 14 percent participation, could be regarded as a significant change if the sample for the particular activity was 500 or more persons, but would not be significant if the sample for the particular activity was less than this number.

Chart 9-1.
Participation rates for various arts performances: 1982 and 1985



Source: Survey of Public Participation in the Arts; See table 9-1 for full citation.

Table 9-2.
Participation in general and selected other arts-related recreation activities: 1982 and 1985

	Estimated participation rates		
At least once in last 12 months (a)	1982 (N=1,803)	1985 (N=2,294)	Evaluation of rate change
I. General recreation activities	(percent)		
Go to movies	60	59	Not significant
Go to sports events	48	50	Not significant
Visit zoos, arboretums, gardens	28	31	Not significant
Play cards/board/games	68	66	Not significant
Go to amusement park, carnival	47	45	Not significant
Jog, lift weights, exercise	50	57	Increase (b)
Sports activities (softball, golf)	41	41	No change
Camping, hiking, canoeing,	35	37	Not significant
Read books or magazines	86	86	No change
Do volunteer or charity work	27	30	Not significant
Work on collections (stamps, coins)	15	15	No change
Prepare special gourmet meals	29	30	Not significant
Make repairs or improvements	59	58	Not significant
Work with indoor plants, gardening	63	55	Decrease (b)

	Estimated participation rates		
	1982 (N=1,704)	1985 (N=2,374)	Evaluation of rate change
II. Other arts-related recreation activities	(percent)		
Visited science, history museum	25	23	Not significant
Arts lessons or classes	12	10	Not significant
Crafts work	12	11	Not significant
Needlework crafts	29	28	Not significant
Backstage work: theatre, etc.	3	4	Not significant
Backstage work: music concert	2	1	Not significant
Creative writings (outside class)	6	6	No change
Photographic arts	9	10	Not significant
Painting, sculpture, etc.	9	9	No change

Note: See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

(a) Arts participation by adults (18 years of age or older) in 12 months preceding interview.

(b) Statistically significant at the 95 percent confidence level.

Source: John P. Robinson, et al., Survey Research Center, University of Maryland, Survey of Public Participation in the Arts, Volume II: Changes in Americans' Participation, 1982-1985, July 1987. Prepared as the Final Report NEA DCA 85-24 for the National Endowment for the Arts, table D2, p. 111. (Data are from the 1982 and 1985 SPPA.)

Table 9-3.
Selected audience data from the series "Americans and the Arts": 1973-1984 (continued on next page)

	1973	1975 (a)	1980 (a)	1984 (a)
Respondents opinion of the amount of time available for leisure each week				
Median work hours (includes job, housework, and travel to job)................................	40.6	43.1	46.9	47.3
Median leisure hours............................	26.2	24.3	19.2	18.1
Do you ever go to:		(percent yes) (b)		
Movies (in last 12 months).......................	NA	70	75	78
Theatre, musical comedies, etc..................	NA	53	65	67
Live popular music performances.................	NA	46	53	60
Art museums......................................	NA	56	60	58
Live opera/musical theatre.......................	NA	NA	25	35
Live ballet, modern dance, folk/ethnic dance....	NA	23	25	34
Live classical music performances...............	NA	25	26	34
Participation in the arts (personal participation every once in a while)				
Engage in photography...........................	NA	19	44	47
Do needlepoint, weaving, or other handwork......	NA	39	42	44
Play a musical instrument.......................	NA	18	30	31
Paint, draw, or engage in graphic arts..........	NA	22	28	29
Write stories or poems..........................	NA	13	22	25
Sing in a choir or other choral group...........	NA	11	21	22
Dance ballet or modern dance....................	NA	9	20	21
Dance folk or ethnic dance......................	NA	5	18	17
Make pottery or ceramics........................	NA	8	18	17
Make sculpture or work with clay................	NA	5	10	9
Work with a local theatre group.................	NA	3	5	7

NA - Not available.

(a) Excludes performances given by respondent's children at schools.

(b) This category essentially includes all those who did not indicate they never attended.

Source: National Research Center of the Arts, Inc., Louis Harris and Associates, Inc., Americans and the Arts: A 1984 Survey of Public Opinion, October 1984, tables 1, 9, 14, and 29.

Table 9-3.
Selected audience data from the series "Americans and the Arts": 1973-1984 (continued from previous page)

Methodological note: The methodology of this series has varied somewhat over the years. Data for the 1984 study were based on a telephone quota sample survey of 1,504 adults, aged 18 and over, from March 5 through March 25, 1984. The national sample in 1984 was drawn to reflect, within 1 percent, the actual proportions of those living in the country in different regions and metropolitan (and nonmetropolitan) areas. Multistage unclustered sampling was used to select States (not including Alaska and Hawaii), then counties, and then minor civil divisions with probability proportional to census estimates of their respective adult populations. For each of these Primary Sampling Units, telephone exchanges and the next two digits in the telephone numbers were randomly chosen. Interviewers then added two randomly generated digits to complete a seven-digit number. This process guaranteed the inclusion in the sample of individuals who had unlisted numbers as well as those whose telephones were not yet listed.

Weighting was carried out in two stages. First, weighting was carried out on age, sex, race figures to bring them into line with their actual proportions in the population. The sample was then weighted on the basis of U.S. household income distribution. This allowed inclusion of low-income households, which are often underrepresented in telephone surveys. Despite these weighting adjustments, the sample appears to somewhat overrepresent those with more education. For example, 23 percent of the Harris sample were college graduates compared to about 16 percent of the U.S. population. Only 4 percent had an eighth grade education, compared to about 13 percent of the U.S. population.

Observational note: The figures for rates of participation of the public in the arts in this series are substantially higher than in the Survey of Public Participation in the Arts (SPPA). This may be based, in part, on the wording of the questions, e.g.,

for movies:	"Approximately how often did you go to the movies in the past twelve months?";
for theatre:	"Do you ever go to any live performances of plays, musical comedies, pantomime, or other kinds of theater, or not?"

Appendix B of the Public Participation in the Arts: Final Report on the 1982 Survey from the Survey Research Center of the University of Maryland has more detail on the differences between these surveys.

Table 9-4.
Estimated attendance at live professional performances: 1963-64

Art form	Attendance*
	(in millions)
Orchestras	
Major	6.60
Metropolitan	2.00
Theatres	
Broadway	7.00
Off-Broadway	.90
Regional	1.50
Opera	1.70
Dance	.75
Total	20.45

*Attendance means number of admissions. Individual participants may be counted more than once.

Source: William J. Baumol and William G. Bowen, The Performing Arts: The Economic Dilemma, A Twentieth Century Fund Study, M.I.T. Press, Cambridge, MA, 1966, table III-1, p. 67.

Methodological Note: "Professional" means that performers are paid for working at their vocation. Attendance records are for main companies, estimates for others. Data were gathered from the multiple sources used by the authors. No further discussion of the estimation procedures was given.

Table 9-5.
Exposure to the performing arts in 12 cities: 1971

Art form and type of exposure	Percent exposed during past year				
		More than once per			
	Total	Week	Month	Year	Once
Jazz, rock, or folk					
On TV	66	11	20	29	6
On radio	65	48	8	6	3
On records or tape	52	29	13	8	2
Live amateur	19	1	2	12	5
Live professional	25	1	2	15	8
Any form	81	60	9	9	2
Symphony					
On TV	30	0	2	19	9
On radio	28	5	6	13	3
On records or tape	25	4	7	12	3
Live amateur	6	0	0	3	3
Live professional	10	0	0	5	4
Any form	51	12	10	23	6
Opera					
On TV	14	0	0	7	6
On radio	12	1	2	7	2
On records or tape	10	1	2	6	2
Live amateur	2	0	0	1	1
Live professional	4	0	0	2	2
Any form	27	2	4	14	7
Broadway musicals					
On TV	38	0	2	26	10
On radio	14	2	3	7	2
On records or tape	27	2	6	15	3
Live amateur	11	0	0	5	6
Live professional	18	0	0	9	8
Any form	60	7	11	33	9
Theatre					
Live amateur	23	0	0	13	9
Live professional	16	0	0	10	5
Any form	31	0	1	20	10
Ballet					
On TV	22	0	0	12	9
Live amateur	4	0	0	1	3
Live professional	4	0	0	2	3
Any form	25	0	1	15	9
Movies					
On TV	93	41	30	17	4
In movie theatre	69	2	16	45	6
Any form	96	56	23	15	2

Source: Eric Marder Associates, Inc., The Finances of the Performing Arts, Volume II: A Survey of the Characteristics and Attitudes of Audiences for Theater, Opera, Symphony, and Ballet in 12 U.S. Cities. Prepared for the Ford Foundation, New York, NY, 1974, tables 1-7, pp. 5-7.

Methodological note: Data are from a survey conducted for the Ford Foundation. A total of 6,000 telephone interviews were conducted (500 per city in the following 12 cities: New York, Philadelphia, Boston, Washington, Atlanta, Houston, Chicago, Cincinnati, Minneapolis, Los Angeles, San Francisco, and Seattle). The sample was selected randomly from telephone directories with one person over 14 years of age in the recipient household being chosen. The results were weighted according to characteristics of sex, age, and education of the city's population as reported in the 1970 Census.

Table 9-6.
Respondents reporting participation in arts activities by region: 1982 and 1985

Attended	Northeast	Midwest	South	West	Total
	(percent attending at least once in last 12 months)				
	weighted data				
Jazz performance					
1982......................	8.9	10.1	8.6	11.6	9.6
1985......................	8.2	10.5	8.3	11.5	9.5
	-0.7	+.4	-0.3	-0.1	-0.1
Classical music performance					
1982......................	13.8	14.1	10.0	15.6	13.0
1985......................	13.1	14.6	9.9	14.9	12.7
	-0.7	+0.5	-0.1	-0.7	-0.3
Opera performance					
1982......................	3.9	3.1	2.0	3.8	3.0
1985......................	3.5	2.0	2.0	3.4	2.6
	-0.4	-1.1	0	-0.4	-0.4
Musical plays or operettas					
1982......................	22.7	18.4	13.7	22.4	18.6
1985......................	19.8	17.4	12.7	18.8	16.6
	-2.9	-1.0	-1.0	-3.6	-2.0
Plays					
1982......................	13.9	12.1	9.1	14.1	11.9
1985......................	13.9	12.2	8.7	13.2	11.6
	0	+0.1	-0.4	-0.9	-0.3
Ballet performance					
1982......................	5.6	3.5	3.4	4.8	4.2
1985......................	5.0	4.2	3.4	5.1	4.3
	-0.6	+0.7	0	+0.3	+0.1
Visited art museums/galleries					
1982......................	22.3	21.4	18.4	29.1	22.1
1985......................	20.1	21.0	18.7	30.9	21.9
	-2.2	-0.4	+0.3	+1.8	-0.2
Read novels, short stories, poetry or plays					
1982......................	58.3	58.4	49.0	63.9	56.4
1985......................	57.0	56.7	50.4	63.7	56.0
	-1.3	-1.7	+1.4	-0.2	-0.4

Note: The data in this table were from special weighted tabulations prepared by the U.S. Bureau of the Census. For confidentiality reasons, geographic region was not included on the Public Use Tape for the SPPA prepared by by the Census Bureau . See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

Source: Judith R. Blau, State University of New York at Albany, and Gail A. Quest, The Geography of Arts Participation: Report on the 1982 and 1985 Surveys of Public Participation in the Arts, Columbia University, New York, NY, March 1987. Prepared for the National Endowment for the Arts, Agreement 86-198, table 1, p. 13. (Data are from the 1982 and 1985 SPPA.)

Table 9-7.
Rates of participation in live arts events by urban/rural place and by metropolitan area: 1982

	Number of persons 18+ years	Jazz music	Classical music	Opera	Musical plays/ operettas	Plays	Ballet	Art museums
	(in thousands)	(percent attending at least once in last 12 months)						
Full adult population......	164,575	10	13	3	19	12	4	22
Urban/rural place								
Urban....................	112,520	11	15	4	21	13	5	25
Rural farm...............	5,163	4	9	1	13	7	2	16
Rural non-farm...........	46,892	7	9	2	13	9	3	17
Metropolitan (SMSA) area								
Central city of SMSA.....	44,225	13	15	4	21	14	6	26
SMSA not central city....	66,438	11	14	4	22	13	5	25
Not in SMSA..............	53,912	6	10	1	12	9	2	16

Note: See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

Source: National Endowment for the Arts, Research Division, "Public Participation in the Arts by Urban and Rural Residents," Washington, D.C., Note 16, May 1986. (Data are from the 1982 SPPA.)

Table 9-8.
Number of participants and type of program of Young Audiences: 1986

		Number of participants
Total participants		
Ensembles		674
Schools		7,773
Artists		2,146
Children reached		4,774,292
Total programs		28,578
Format		
Auditorium		18,034
Workshops		10,544
Residencies		466
Subject of program	Percent	Number
Music	44	12,477
Theatre	26	7,596
Dance	16	4,548
Poetry, visual, etc	14	3,957

Note: Counts provided by Young Audiences, Inc., Jane C. Bak, Associate Director, Information and Research, New York, NY, October 1987.

Source: Young Audiences, Inc., 1986 Annual Report, New York, NY, 1986.

Observational note: In the 34 years since Young Audiences introduced children to the arts in Baltimore, the idea has grown into a nationwide organization with 37 chapters in 25 States and the District of Columbia. Young Audiences reaches children in schools during regular school hours. Approximately 90 percent of all programs are presented to elementary school students. Most of the rest are designed for students in middle and secondary schools. In addition, an increasing number of community programs involving adults and children are presented in libraries, museums, parks, and other public places.

Young Audiences chapters select, sponsor, and train musicians, dancers, and actors to present performances, workshops and residencies in each of their art forms. The artists on YA rosters are among the best in their communities and are experts in reaching and communicating with children.

Table 9-9.
Young Audiences chapter profile: 1985-86

	Percent
Expense profile (a)	
Artist fees	53
Staff salaries	25
Office expenses	7
Other (b)	4
Artist travel/cartage/etc	3
Donated services	3
Rent and utilities	2
Cooperative funding	2
Travel: board/staff	1
Source of income profile (a)	
School sources	45
State	9
Foundations	8
Corporate	8
Benefits -- special events	7
Municipal grants	4
Other (b)	4
Donated services	4
Other individuals	3
MPTF	3
Civic institutions	3
Board members	1
Federal	1
Board profile (a)	
Business	33
Community volunteer	27
Education	15
Arts professional	15
Other professional	10

	Percent
Total programs (a)	
Music	44
Theatre	26
Dance	16
Other	14
Average number of programs/ workshops per ensemble	43
Single program/workshops (a)	
Average artists' fee per program:	
Auditorium	$160
Workshop (based on information from 27 chapters)	$ 51
Residencies (c)	
Music	46
Theatre	17
Dance	13
Other	24
Average number of times a residency is given	4
Average number of performances/ demonstrations per residency	3
Average number of workshops per residency	17
Average artists' fee per residency	$842

Note: See table 9-8 for observational note.

(a) Based on information obtained from 36 chapters.

(b) Includes miscellaneous items and loan payments.

(c) Based on information from 19 chapters.

Source: Data provided by Jane C. Bak, Associate Director, Information and Research, Young Audiences, Inc., New York, NY, October 1987.

Table 9-10.
Rates of public participation in the arts via media: 1982 and 1985

Watching at least once in last 12 months (a)	Estimated participation rates 1982 (N=1,385)	 1985 (N=2,125)	Evaluation of rate change
Jazz	(percent)		
TV	20	17	Decrease (b)
Radio	21	18	Decrease (b)
Recordings	24	21	Decrease (b)
Classical music			
TV	27	24	Decrease (b)
Radio	25	21	Decrease (b)
Recordings	25	21	Decrease (b)
Opera			
TV	13	12	Not significant
Radio	8	7	Not significant
Recordings	9	7	Not significant
Musical theatre or operetta			
TV	20	18	Not significant
Radio	6	5	Not significant
Recordings	9	8	Not significant
Plays (non-musical)			
TV	27	21	Decrease (b)
Radio	4	4	No change
Ballet			
TV	19	15	Decrease (b)
Programs about art in museums			
TV	23	25	Not significant

Note See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

(a) Arts participation by adults (18 years of age or older) in 12 months preceding interview.

(b) Statistically significant at the 95 percent confidence level.

Source National Endowment for the Arts, Research Division, "Public Participation in the Arts 1982 and 1985 Compared," Washington, D.C., Note 27, December 1987. (Data are from the 1982 and 1985 SPPA.)

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Table 9-11.
Correlations between media activities and attending live events: 1982

	Attending live events at least once in last 12 months						
	Jazz music	Classical music	Opera	Musical plays and operettas	Plays	Ballet	Art museums
	(Pearson's r correlation)						
Jazz							
Watched on TV...............	.260	.170	.062	.151	.115	.102	.208
Listened on radio...........	.322	.152	.053	.111	.143	.098	.203
Listened to records.........	.351	.141	.013	.152	.155	.132	.229
Classical music							
Watched on TV...............	.104	.293	.156	.223	.167	.151	.283
Listened on radio...........	.153	.307	.144	.197	.200	.160	.302
Listened to records.........	.176	.343	.149	.216	.206	.210	.343
Opera							
Watched on TV...............	.053	.260	.205	.157	.147	.102	.216
Listened on radio...........	.100	.265	.233	.133	.168	.134	.223
Listened to records.........	.035	.248	.234	.144	.141	.158	.186
Musical plays/operettas							
Watched on TV...............	.110	.240	.122	.255	.183	.118	.231
Listened on radio...........	.045	.207	.163	.087	.117	.096	.214
Listened to records.........	.102	.251	.163	.219	.176	.183	.289
Plays							
Watched on TV...............	.141	.228	.132	.257	.233	.161	.282
Listened on radio...........	.086	.133	.115	.084	.132	.091	.176
Ballet							
Watched on TV...............	.166	.271	.158	.219	.178	.224	.273
Art museums							
Watched TV programs about things in museums.........	.133	.200	.106	.157	.125	.110	.293
Hours spent watching all TV...	-.037	-.124	-.047	-.093	-.104	-.077	-.132

Note: See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

Source: National Endowment for the Arts, Research Division, "Audience Crossover: Media Participation and Attending Live Events," Washington, D.C., Note 12, June 1985. (Data are from the 1982 and 1985 SPPA.)

Methodological note: Correlation coefficients (Pearson's r) measure the degree to which the relationship between two variables can be represented by a straight line. In terms of this table, they show whether attending a live arts event goes along more or less closely with one of the kinds of electronic media participation. The range of possible values is +1.000 to -1.000. When the coefficient is positive, the two activities increase or decrease together, but if one activity increases as the other decreases, the coefficient is negative. The middle of the range is 0.000, and describes a relationship that is totally nonlinear. A pair of activities with this neutral coefficient do not go along with each other with any consistency. Correlations of .400 or greater are considered "strong;" .300 to .400 are "substantial;" .200 to .300 are "moderate;" and under .200 are weak.

Table 9-12.
Overlapping audiences for performing arts in 12 cities: 1971

Among those who attended in last 12 months	Percent who also attended in past years				Percent who attended no other arts
	Theater	Symphony	Opera	Ballet	
Theatre	NA	31	13	19	63
Symphony	45	NA	27	27	36
Opera	50	75	NA	25	25
Ballet	60	60	20	NA	20

NA - Not applicable.

Note: See table 9-5 for methodological note.

Source: Eric Marder Associates, Inc., The Finances of the Performing Arts, Volume II: A Survey of the Characteristics and Attitudes of Audiences for Theater, Opera, Symphony, and Ballet in 12 U.S.Cities, prepared for the Ford Foundation, New York, NY, 1974.

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Table 9-13.
Overlapping audiences for art activities: 1982

	Percent who also attended at least once in last 12 months							
Among those who attended	Jazz	Classical music	Opera	Musicals	Plays	Ballet	Art museums	Reading
Jazz	NA	34	9	41	31	14	51	78
Classical music	25	NA	15	54	41	19	62	86
Opera	27	63	NA	64	51	32	69	88
Musicals	21	38	10	NA	39	14	52	82
Plays	25	44	13	62	NA	18	60	87
Ballet	32	58	23	64	50	NA	68	88
Art museums	22	37	10	44	33	13	NA	84
Reading	13	20	5	27	18	7	33	NA

NA - Not applicable.

Note: See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

Source: John P. Robinson, et al., Survey Research Center, University of Maryland. Public Participation in the Arts: Final Report on the 1982 Survey, prepared for Grant 12-4050-003, National Endowment for the Arts, Research Division, October 1985, table 3-5, p. 208. (Data are from 1982 SPPA.)

Table 9-14.
Results of ACUCCA survey of arts editors on amount and type of coverage compared to sports coverage: 1972 and 1985 (continued on next page)

	1972	1985
	(percent)	
Organization responsible for booking or promoting most cultural artistic presentations in city		
University or college	18	19
Private or commercial	40	35
Equal	40	45
Use of 5,000 seat auditorium or arena		
By sports and culture	51	64
By sports alone	21	12
None that size	22	17
More than one	14	19
Sports as percent of total copy on an average day		
Less than 1 percent	1	0
1-3 percent	14	0
5-10 percent	34	21
More than 10 percent	43	77
Culture as percent of total copy on an average day		
Less than 1 percent	33	22
1-3 percent	45	32
5-10 percent	16	27
More than 10 percent	3	14
Size of arts coverage staff compared to sports staff		
Larger	5	4
Smaller	88	86
Same	6	10

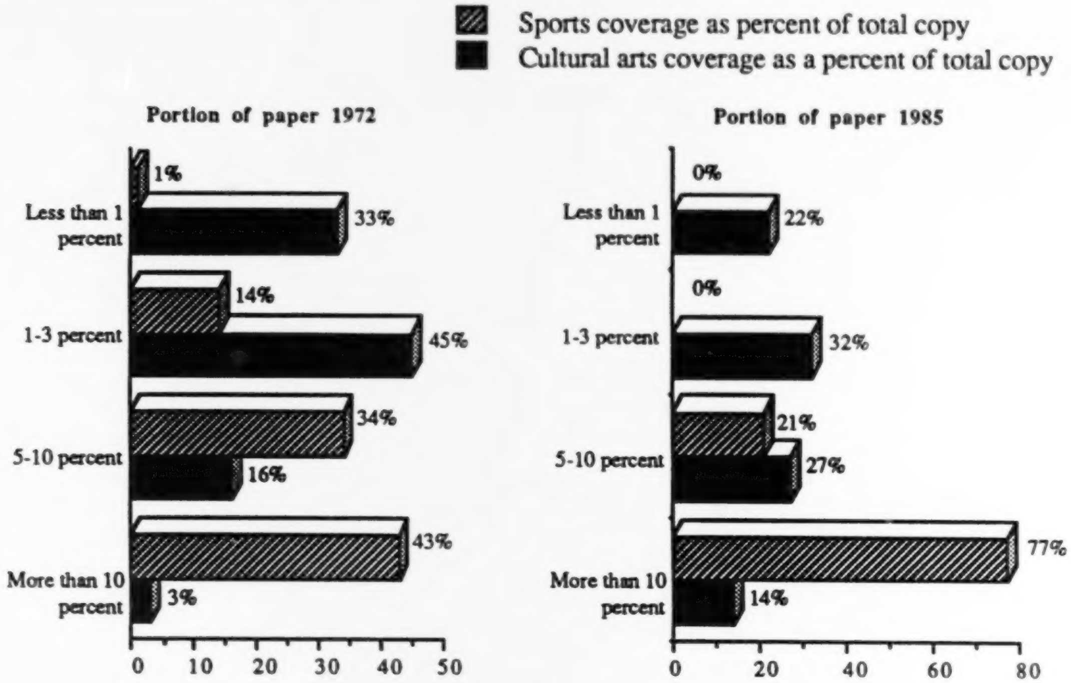
Table 9-14.
Results of ACUCAA survey of arts editors on amount and type of coverage compared to sports coverage: 1972 and 1985 (continued from previous page)

	1972	1985
	(percent)	
Percent having space devoted to cultural arts		
Weekly section	55	82
Weekly page	26	18
Would editors like additional space to extend to cultural arts coverage		
Yes	71	81
No	6	Not asked
No: Adequate	23	14
No: More than adequate	1	3
Coverage by local radio and TV stations		
Frequency of review of cultural events		
Regularly	10	9
Occasionally	24	27
Seldom	35	35
Never	16	22
No local TV	5	3
Perceived impact of paper on building crowds for cultural events		
Considerable	70	78
Some	27	17
Little	0	0
None	0	0

Source: Gayle Stamler, "And In This Corner, the Bald Soprano", ACUCAA (Association of College, University and Community Arts Administrators) Bulletin Supplement, Volume 29, Number 5, May 1986, pp. 1-5.

Methodological note: In 1972 a survey of arts editors was undertaken by Paul Cracroft, program director for lectures and concerts at the University of Utah, Salt Lake City. The survey had two purposes: (1) to determine if there was an imbalance between arts coverage and sports coverage, and (2) to ascertain if other arts presenters faced problems similar to his. The 1972 survey was sent to 140 arts editors from daily newspapers around the country. Responses were received from 96 editors. In 1985, ACUCAA researcher Gayle Stamler replicated the survey. Surveys were mailed to 155 daily newspapers in cities with populations of 200,000 or more and/or cities with college or university campuses. Surveys were also sent to the capital city in each State. Responses were received from 77 arts editors, for a 50 percent return.

Chart 9-2.
Average percent of paper devoted to sports and cultural arts: 1972 and 1985



Source: ACUCAA survey; See table 9-14 for full citation.

Table 9-15.
Participation in arts activities by race and ethnicity: 1982 and 1985

	Attend jazz concert		Attend classical concert		Attend opera performance		Attend musical		Attend play	
Race/ethnicity	1982	1985	1982	1985	1982	1985	1982	1985	1982	1985
	(percent attending at least once in last 12 months)									
White............	9.13	9.48	14.42	14.31	3.33	2.97	20.67	18.60	13.44	13.10
Black............	15.64	13.08	6.67	6.39	1.36	1.43	10.10	8.45	5.82	6.09
Hispanic.........	8.27	6.55	7.87	6.77	2.52	0.78	10.96	9.52	5.47	6.41
Asian*...........	*	7.81	*	16.50	*	4.58	*	13.89	*	8.87

	Attend ballet		Visit art exhibit		Perform on musical instrument		Perform: act/sing/dance		Read	
	1982	1985	1982	1985	1982	1985	1982	1985	1982	1985
	(percent attending at least once in last 12 months)									
White............	4.64	4.72	23.94	24.14	4.01	2.98	4.68	4.27	60.19	59.66
Black............	1.78	2.14	12.47	10.71	3.35	1.72	4.87	3.49	42.41	43.34
Hispanic.........	4.54	3.21	16.22	18.18	3.11	2.03	2.85	2.63	36.45	41.46
Asian*...........	*	6.22	*	26.02	*	3.82	*	4.00	*	53.73

Note: These numbers for 1982 and 1985 are for the full sample. The data reflect weighted percentages of groups engaging in an activity at least once during the twelve months preceding the survey. See table 9-1 for general methodological note on the Surveys of Public Participation in the Arts (SPPA).

*In 1982, Asian-Americans were in an "Other" racial category not included in this analysis.

Source: Paul DiMaggio and Francie Ostrower, Race, Ethnicity and Participation in the Arts: Patterns of Participation by Black, Hispanic and White Americans in Selected Activities, Report to the National Endowment for the Arts, Research Division, Yale University, New Haven, CT, 1987, p. 27. (Data are from the 1982 and 1985 SPPA.)

Methodological note: Data used in this table were taken from 1982 and 1985 Surveys of Public Participation in the Arts (SPPA). The surveys permit generalizations to national populations of white and black Americans, because the SPPA's were designed to be proportionally representative with respect to national figures of age, race, and gender. Because the sample was not designed to be representative with respect to Hispanic or Asian origins, data about those groups must be viewed with less confidence than data for whites or blacks.

Table 9-16.
Participation rates for various arts activities by demographic characteristics: 1985

	Jazz	Classical music	Opera	Musicals	Plays	Ballet	Art museums	Reading*
	(percent attending/participating at least once in last 12 months)							
Grand mean	10	13	3	17	12	4	22	56
Age								
18-24	14	11	2	15	11	4	22	57
25-34	15	12	2	16	12	5	26	59
35-44	10	16	4	21	14	6	27	62
45-54	8	15	4	20	13	3	22	57
55-64	5	11	3	18	10	4	19	50
65-74	3	13	3	13	10	4	16	50
75-96	1	10	1	8	7	2	10	48
Sex								
Male	10	11	2	15	11	3	21	48
Female	9	14	3	19	12	5	23	63
Race								
White	9	14	3	18	12	5	23	58
Black	13	6	1	9	6	2	11	44
Other	8	15	4	13	8	5	24	50
Education								
Grade school	1	3	1	3	1	1	4	23
Some high school	3	3	1	6	4	1	7	37
High school graduates	7	7	1	12	6	2	14	52
Some college	13	15	3	21	15	6	30	72
College graduate	18	29	6	34	26	9	45	78
Graduate school	24	41	11	40	36	15	56	80
Income								
Under $5,000	8	9	2	10	8	3	16	44
$5,000-$9,999	7	7	1	8	4	2	12	43
$10,000-$14,999	6	8	1	11	8	3	15	50
$15,000-$24,999	8	11	2	12	9	4	19	53
$25,000-$49,999	11	15	3	22	14	5	28	63
$50,000 and over	19	30	8	37	28	11	45	77
Not ascertained	9	12	2	17	11	3	19	56
SMSA								
Central city of SMSA	13	14	4	18	13	5	25	57
SMSA, not central city	10	15	3	21	14	5	26	61
Not in SMSA	6	9	2	10	7	3	14	49
Region								
Northeast	8	13	4	20	14	5	21	57
Northcentral	10	15	1	17	11	4	21	55
South	9	10	2	13	10	4	19	51
West	12	15	4	19	13	5	30	66
Marital status								
Married	8	12	2	17	11	4	21	56
Widowed	3	10	2	12	9	4	13	49
Divorced	12	14	3	16	14	4	24	57
Separated	13	11	3	14	11	5	20	55
Never married	17	16	3	19	14	6	27	57
Work hours								
None	7	11	2	14	10	4	19	54
1 to 29	12	17	3	20	15	6	27	64
30 to 39	10	14	3	17	13	5	22	60
40 hours	11	11	3	17	11	4	21	56
41 to 49	12	14	3	18	14	5	26	53
50 or more	24	17	4	21	16	5	28	55

*Includes novels, short stories, poetry, or plays.

Note See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

Source John P. Robinson, Carol Keegan, Marcia Karth and Timothy A. Triplett, Public Participation in the Arts Final Report on the 1985 Survey, Volume 1 Overall Project Report, Prepared for National Endowment for the Arts, December 1986, p. 101. (Data are from the 1985 SPPA.)

Table 9-17.
Arts participation rates via media by demographic characteristics: 1985

(percent)

	Average TV hours per day	Jazz on TV	Jazz on radio	Jazz on recording	Classical music on TV	Classical music on radio	Classical music on recording	Opera on TV	Opera on radio	Opera on recording	Musical on TV	Musical on radio	Musical on recording	Play on TV	Play on radio	Ballet on TV	Art museums on TV
Grand mean	2.8	17	18	19	24	21	21	12	6	7	17	5	8	22	4	15	25
Income																	
Under $5,000	3.8	16	20	20	17	17	18	10	5	7	13	3	8	17	5	18	20
$5,000 - $9,999	3.2	15	15	15	17	14	12	11	3	4	13	5	4	14	3	22	18
$10,000 - $14,999	2.9	16	14	12	22	17	14	11	5	4	18	4	4	16	4	20	24
$15,000 - $24,999	3.0	17	16	18	22	17	18	10	4	7	16	3	5	22	2	16	24
$25,00 - $49,999	2.6	18	18	20	26	24	25	12	8	8	19	5	9	23	5	18	27
$50,000 and over	1.8	26	31	30	43	42	41	24	17	16	29	13	20	39	5	27	39
Not ascertained	2.9	15	14	18	18	18	16	10	3	5	14	2	6	18	1	14	23
Age																	
18 - 24	3.1	19	22	25	14	14	15	7	2	4	12	1	6	17	1	14	22
25 - 34	2.7	22	24	26	22	24	20	8	5	6	17	4	7	24	5	18	26
35 - 44	2.5	17	20	19	25	26	25	13	10	8	17	7	7	20	5	19	25
45 - 54	2.6	19	15	18	29	23	27	15	10	12	22	8	12	23	4	19	27
55 - 64	2.8	14	11	13	28	21	25	19	7	11	19	6	9	25	4	18	30
65 - 74	3.4	12	9	10	26	17	15	15	6	6	20	4	5	21	2	25	23
75 - 96	3.6	9	7	3	31	16	15	18	8	5	15	4	2	18	3	29	23
Race																	
White	2.8	15	16	17	24	21	21	12	7	8	17	5	8	22	4	18	25
Black	3.4	37	32	36	21	18	15	9	4	4	17	3	5	19	4	19	23
Other	2.9	28	37	21	40	37	43	23	10	13	36	15	17	23	0	42	39
Sex																	
Male	2.6	19	19	19	22	20	19	11	6	7	16	5	6	21	4	15	24
Female	3.0	16	17	19	26	22	22	13	7	8	19	5	9	22	3	23	26
Education																	
Grade school	3.2	7	8	6	10	6	7	5	1	2	7	1	1	6	1	13	9
Some high school	3.4	11	10	8	10	7	5	6	1	1	8	1	1	8	0	12	15
High school graduate	3.1	14	12	15	18	14	14	10	4	5	14	3	5	15	3	15	22
Some college	2.5	23	24	26	27	24	25	13	6	8	20	4	8	28	3	19	31
College graduate	2.1	27	32	33	41	44	43	17	11	15	29	11	17	37	6	23	38
Graduate school	1.9	31	36	34	59	58	55	34	30	23	42	18	26	55	15	49	50

Note: See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

Source: John Robinson, Carol Keegar, Marcia Karth and Timothy Triplett, Changes in Americans' Participation, 1982-1985, Survey Research Center, University of Maryland, July 1987, tables 6.3a and 6.3b, pp. 89 and 91. (Data are from the 1985 SPPA.)

Table 9-18.
Demographic characteristics of performing arts audiences: 1963-1964 (continued on next page)

	Theatre	Major symphonies	Opera	Ballet	Ensembles	Performing arts audience (c)	Urban population (d) (1960)
				(percent)			
Sex							
Male	55.8	47.4	56.9	48.8	60.6	52.8	48.4
Age							
Under 20	9.0	7.9	6.1	8.9	9.3	6.9	37.1
Over 60	6.0	14.0	8.7	6.8	6.8	9.0	13.1
Median age	37	39	37	35	33	38	30.3
Occupational category							
Males							
Employed persons (a)							
Professional	63.5	68.5	66.2	64.3	81.3	63.0	12.7
Teachers	10.7	12.7	11.8	10.2	25.6	10.3	1.1
Managerial	21.6	19.1	19.6	16.6	11.5	21.4	12.6
Clerical and sales	12.1	10.5	9.4	16.7	6.0	13.0	17.2
Blue collar	2.8	1.9	3.8	2.4	1.2	2.6	57.5
Students (b)	16.2	19.0	12.8	9.4	23.8	13.9	NA
Females							
Employed persons (a)							
Professional	62.7	68.2	62.5	63.4	78.1	63.2	14.0
Teachers	27.3	29.6	20.9	21.8	28.3	25.4	5.6
All other	37.3	31.8	37.5	36.6	21.9	36.8	86.0
Students (a)	16.4	15.3	14.5	17.1	20.4	15.1	NA
Housewives (b)	33.5	36.9	27.7	21.6	19.0	35.2	NA
Education							
Males (age 25 and over)							
Grade school and less than 4 years high school	2.0	1.8	2.0	1.6	1.0	2.2	56.6
4 years high school	6.2	4.2	5.5	5.9	1.4	6.5	22.1
1-3 years college	12.4	10.0	15.4	11.8	5.0	12.8	9.8
4 years college	23.2	23.1	21.4	26.6	16.8	23.1	6.2
Graduate school	56.3	61.0	55.6	54.2	75.9	55.4	5.3
Median category	graduate work	graduate work	graduate work	graduate work	graduate work	graduate work	2 years high school

NA - Not available.

(a) The number of employed persons is the base for the following percentages.

(b) The base for these percentages is the total number of respondents.

(c) Based on Twentieth Century Fund audience survey of 24,425 respondents. The figures given here are weighted averages of the results for individual art forms. Weights are based on estimated attendance in 1963-1964 and are as follows (on a 100 point scale) Broadway = 38, off-Broadway = 5, regional repertory theatre = 9, major orchestras = 38, opera = 6, dance = 4.

(d) Data from U.S. Census of Population, 1960 Detailed Characteristics, U.S. Summary, Tables 158, 173, 185, 194, 203, 224. A composite profile could have been built for just those cites where surveys were conducted, but some experimentation indicated that this refinement would have made little difference.

Table 9-18.
Demographic characteristics of performing arts audiences: 1963-1964 (continued from previous page)

	Theatre	Major symphonies	Opera	Ballet	Ensembles	Performing arts audience (c)	Urban population (d) (1960)
				(percent)			
Females (age 25 and over)							
Grade school and less than 4 years high school ...	2.1	2.5	1.7	1.9	1.6	2.8	55.1
4 years high school	15.6	11.7	13.1	16.0	6.4	15.3	28.9
1-3 years college	22.8	21.9	26.8	20.7	13.9	23.6	9.5
4 years college	27.2	30.7	26.6	24.1	26.3	26.7	4.5
Graduate school	32.3	33.2	31.9	37.2	51.8	31.6	2.0
Median category	4 years college	4 years college	4 years college	4 years college	graduate work	4 years college	3 years high school
Income							
Over $5,000	92.5	88.2	89.7	89.0	86.0	91.3	64.8
Over $15,000	41.0	35.4	31.2	31.2	30.5	39.5	5.4
Over $25,000	17.3	16.4	13.2	13.6	11.7	17.4	1.5
Median income in dollars...	13,188	11,870	11,300	11,016	11,178	12,804	6,166
Frequency of attendance in last 2 months							
Theatre	8.5	7.9	9.8	11.7	9.1	NA	NA
Symphony	2.2	9.7	4.2	3.6	5.7	NA	NA
Opera	1.0	1.7	5.4	2.9	1.7	NA	NA
Dance	0.9	0.9	2.1	5.8	1.6	NA	NA
Other serious music	1.8	3.2	3.1	2.6	8.7	NA	NA
Number of respondents	9,976	9,936	1,442	2,136	NA	NA	NA

NA - Not available.

(c) Based on Twentieth Century Fund audience survey of 24,425 respondents. The figures given here are weighted averages of the results for individual art forms. Weights are based on estimated attendance in 1963-1964 and are as follows (on a 100 point scale) Broadway = 38, off-Broadway = 5, regional repertory theatre = 9, major orchestras = 38, opera = 6, dance = 4.

(d) Data from U.S. Census of Population, 1960 Detailed Characteristics, U.S. Summary, Tables 158, 173, 185, 194, 203, 224. A composite profile could have been built for just those cities where surveys were conducted, but some experimentation indicated that this refinement would have made little difference.

Source: Twentieth Century Fund audience survey, as reported in William J. Baumol and William G. Bowen, Performing Arts: The Economic Dilemma, A Twentieth Century Fund study, M.I.T. Press, Cambridge, MA, 1966.

Methodological note Audience survey was conducted by the Twentieth Century Fund. Questionnaires were distributed to a predetermined sample (usually 50 percent) of the audience at performances, by inserting copies into programs. Recipients were requested to complete the forms and return them before leaving the hall. The surveys were conducted from September 1963 through March 1965 in 20 cities. There were 153 performances (88 theatrical, 30 orchestral, 8 operatic, 9 dance, 5 chamber music, and 13 free open-air performances) which produced 29,413 usable replies.

Table 9-19.
Public preference for various types of music: 1982 and 1985

Musics liked	Estimated preference rates 1982 (N=1,475)	 1985 (N=2,125)	Evaluation of rate change
	(percent)		
Classical/chamber	29	30	Not significant
Opera	10	10	No change
Show tunes	24	24	No change
Jazz	30	33	Not significant
Soul/blues	27	33	Increase*
Big band	33	32	Not significant
Country-western	57	53	Decrease*
Bluegrass	24	24	No change
Rock	37	42	Increase*
Mood/easy listening	47	52	Increase*
Folk	26	25	Not significant
Barbershop	16	15	Not significant
Hymns/gospel	35	40	Increase*
Other (mostly ethnic)	1	5	Increase*

Note: Sample size in this table reflects rotating question items. See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

*Statistically significant at the 95 percent confidence level.

Source: National Endowment for the Arts, Research Division, "Public Participation in the Arts 1982 and 1985 Compared," Washington, D.C., Note 27, December 1987. (Data are from the 1982 and 1985 SPPA.)

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Table 9-20.
Proportion of public liking selected musics best: 1982

Type of music	Like best Percent	 Population
		(in millions)
Country-western	23	38.0
Mood/easy listening	14	22.0
Hymns/gospel	11	18.0
Rock	15	24.0
Big band	6	9.0
Classical/chamber	7	11.0
Soul/rhythm/blues	5	7.0
Jazz	3	5.0
Folk	1	2.0
Bluegrass	1	1.0
Operettas/musicals/show tunes	2	4.0
Barbershop	0.3	1.0
Opera	0.6	1.0
Others (mostly ethnic music types)	0.6	1.0
Total	98.5*	156.0*

Note: See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

*Sums do not total 100 percent or 164 million because of rounding.

Source: Harold Horowitz, The American Jazz Music Audience, National Jazz Service Organization, Washington, D.C., September 8, 1986, table 14, p. 58. (Data are from the 1982 SPPA.)

Table 9-21.
Proportion of persons liking selected musics by age groups: 1982

Preference	18-24	25-34	35-44	45-54	55-64	65-74	75-96
				(percent)			
Liked more by younger age groups							
Jazz	32	33	23	27	23	17	8
Soul/rhythm/blues	32	36	26	26	20	16	5
Rock	75	56	33	13	8	5	2
About equally liked by all age groups							
Classical/chamber	17	28	32	31	34	26	23
Operettas/musicals/show tunes	15	19	29	39	29	24	19
Big band	16	21	31	45	52	50	27
County-western	51	56	66	63	58	59	47
Bluegrass	20	28	28	25	26	21	11
Mood/easy listening	42	49	53	56	52	44	13
Folk	14	26	29	30	26	26	20
Liked more by the older age groups							
Opera	3	5	10	15	14	14	16
Barbershop	5	7	12	20	23	27	23
Hymns/gospel	21	28	38	41	46	50	55

Note: See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

Source: Harold Horowitz, The American Jazz Music Audience, National Jazz Service Organization, Washington, D.C., September 8, 1986, table 17, p. 67. (Data are from the 1982 SPPA.)

Table 9-22.
Overall opinion of recording buyers of selected music types by sex and age: 1986

	(proportion indicating like "somewhat" to "very much")					
	Sex		Age			
	Male	Female	18-24	25-34	35-44	45-54
	(percent)					
Country	46	54	48	46	54	60
Rock	61	50	80	65	44	25
Soft rock	63	75	76	70	70	62
Classical	39	42	34	35	48	50
Jazz	32	35	35	33	33	33
Black or soul	22	32	35	28	26	19
Gospel	26	37	21	29	38	41

Source: Country Music Association, A New Look at Building Country Music Radio Audiences, Ed Benson and Judi Turner, eds., Nashville, TN, 1987, p. 13.

Methodological note: The data comes from a "market structure" study in which "Country Music" was studied in relation to rock, soft rock, jazz, black or soul, classical, and gospel music. The study was conducted in the following 12 cities with a sample of 486 people: San Diego, Seattle, Dallas, Houston, Phoenix, Chicago, St. Louis, Birmingham, Jacksonville, Memphis, Boston, and Pittsburgh. Interviews were conducted in shopping malls between February 21 and March 21, 1986, with some supplemental interviewing in April 1986. To be included, a possible interviewee had to be 18 to 54 years old, white, and have purchased a music recording for themselves within the previous 3 months.

Table 9-23.
Overall opinion of recording buyers of selected music types by region: 1986

	(proportion indicating like "somewhat" to "very much")				
	Region				
	Southeast	East	Midwest	Southwest	West
	(percent)				
Country	55	49	44	52	51
Rock	54	63	58	48	60
Soft rock	69	78	62	70	69
Classical	41	37	32	48	42
Jazz	30	28	31	39	39
Black or soul	21	27	36	34	19
Gospel	48	21	15	33	30

Note: See table 9-22 for methodological note.

Source: Country Music Association, A New Look at Building Country Music Radio Audiences, Ed Benson, Judi Turner, eds., Nashville, TN, 1987, p. 13.

Table 9-24.
Musical activities of 9, 13, and 17 year olds by age group and sex: 1979

Musical activities in 1979	9 year olds Both sexes	9 year olds Male	9 year olds Female	13 year olds Both sexes	13 year olds Male	13 year olds Female	17 year olds Both sexes	17 year olds Male	17 year olds Female
					(percent)				
Listen to music..............	38.3	36.1	40.6	90.3	87.5	93.0	98.5	97.9	99.1
Sing by yourself just for fun.	45.3	38.3	52.5	60.1	47.1	72.8	71.2	58.0	83.7
Sing with friends for fun.....	39.9	30.4	49.7	41.3	24.6	57.5	48.9	34.4	62.7
Sing in a church or community group......................	43.6	42.4	44.9	26.8	22.6	30.9	20.3	15.1	25.4
Play a musical instrument by yourself for fun...........	35.3	35.9	34.7	40.3	38.5	42.1	39.2	35.6	42.7
Play a musical instrument with friends for fun............	26.2	26.0	26.4	22.5	22.0	23.0	21.6	22.1	21.0
Play a musical instrument in a community group............	20.1	20.5	19.8	10.6	10.3	10.9	8.2	8.0	8.4
Take a music lesson...........	36.3	33.6	39.1	23.0	20.4	25.5	11.9	9.8	13.8
Make up your own music........	50.3	47.4	53.4	36.7	36.1	37.2	28.3	30.0	26.7

Source: U.S. Department of Education, National Institute of Education, National Assessment of Educational Progress, Music, 1971-79: Results from the Second National Music Assessment, November 1981.
As included in Daniel V. Steinel, Music and Music Educators: Data and Information, Music Educators National Conference, Reston, VA, 1984, table 4.3.

Methodological note: The National Assessment of Education Progress (NAEP) is a project funded by the National Institute of Education and prior to 1984 carried out by the Education Commission of the States. Beginning in 1984, the Educational Testing Service (ETS) assumed over responsibility for NAEP. The overall goal of the project is to determine the Nation's progress in education. To accomplish this, a cross-sectional study was designed and initially implemented in 1969. Each year since 1969, National Assessment has gathered information about levels of educational achievement across the country. NAEP surveys the educational attainments of 9, 13, and 17 year olds, and young adults (ages 25 to 35) in 10 learning areas. Different learning areas are assessed every year, and all areas are periodically reassessed to measure possible changes in educational achievement.

A multistage probability sample is used by NAEP. The primary sampling units are stratified by region, and within region by State, size of community, and for the two smaller sizes of community strata, by socioeconomic level. The design of the NAEP changed substantially with the change in administration to the Educational Testing Service in 1984.

Participating students are administered instruments designed to assess their attainment of specific tasks. Assessment exercises are administered to individuals or small groups by trained personnel. Information from NAEP is subject to both nonsampling and sampling error. Nonsampling errors may include nonparticipation and instrumentation. Nonparticipation is minimized through oversampling, although this does not assess the bias of nonparticipants. Instrumentation nonsampling error occurs if the NAEP assessment instruments do not adequately measure what is being taught and, in turn, what is being learned by the students. This information is from National Center for Education Statistics, The Condition of Education: 1983 Edition, p. 235.

Table 9-25.
Differences in rates of exposure to art socialization experiences (including lessons or classes and parent-mediated experiences): 1982 and 1985

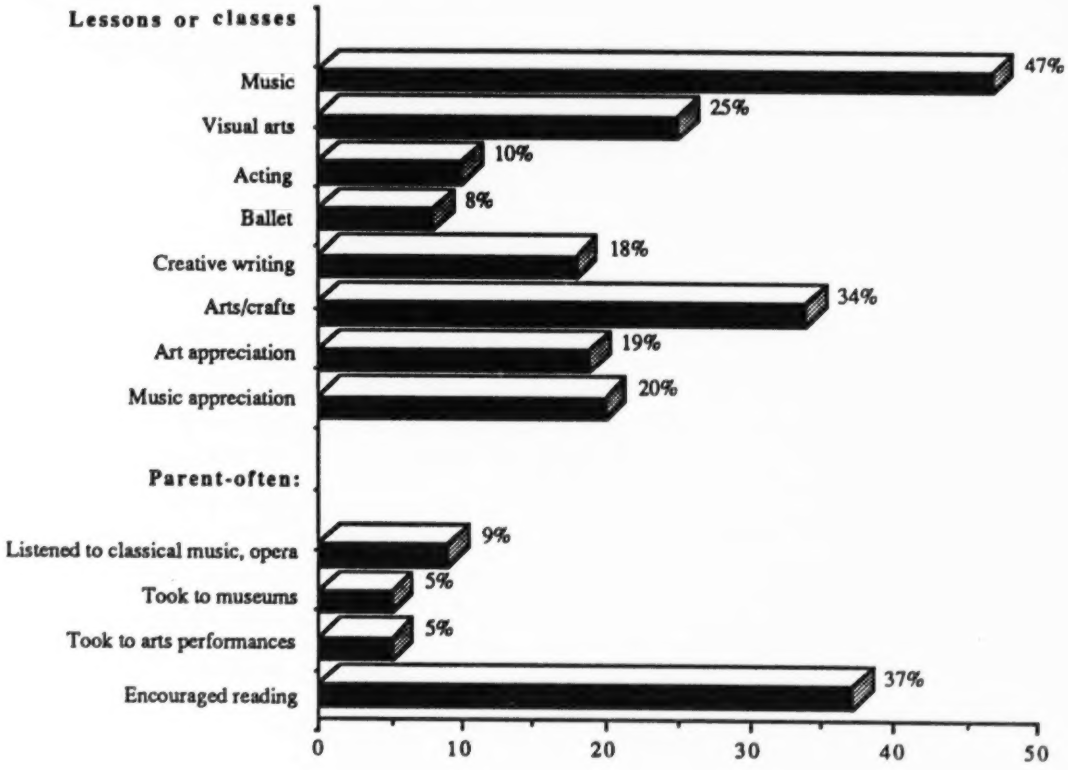
Category	Estimated participation rates 1982 (N=1,572)	 1985 (N=2,374)	Evaluation of significance*
Lessons or classes (percent citing some exposure)			
Music	48	47	Not significant
Visual arts	25	25	No change
Acting	9	10	Not significant
Ballet	8	8	No change
Creative writing	20	8	Not significant
Arts/crafts	33	34	Not significant
Art appreciation	21	19	Not significant
Music appreciation	22	20	Not significant
Parent mediated (percent indicating parent often did the action)			
Listened to classical music/opera	8	9	Not significant
Took to museums	5	5	No change
Took to plays/dance/classical music performances	6	5	Not significant
Encouraged reading	38	37	Not significant

Note: See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

*No changes were significant at the 95 percent confidence level in this group.

Source: National Endowment for the Arts, Research Division, "Public Participation in the Arts 1982 and 1985 Compared," Washington, D.C., Note 27, December 1987. (Data are from the 1982 and 1985 SPPA.)

Chart 9-3
Percentage of the population with art socialization experiences (including lessons, classes, and parent-mediated experiences): 1985



Source: Survey of Public Participation in the Arts; See table 9-25 for full citation.

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Table 9-26.
Cultural socialization in family by race and ethnicity: 1982 and 1985

Race/ethnicity	Parents listened to classical music (a)		Parents took to art museums/ galleries (a)		Parents took to plays/dance/ classical music (a)		Parents encouraged reading (a)	
	1982 (N=5372)	1985 (N=2289)	1982 (N=5379)	1985 (N=2290)	1982 (N=5374)	1985 (N=2284)	1982 (N=5383)	1985 (N=2294)
	(percent)							
White....................	32.64	34.19	35.33	36.64	33.05	33.59	40.36	39.08
Black....................	18.84	22.17	26.86	26.07	26.31	29.13	32.82	37.91
Hispanic.................	16.56	25.05	22.76	27.09	20.36	23.16	22.26	20.06
Asian....................	(b)	48.70	(b)	43.30	(b)	32.86	(b)	46.66

Note: Includes weighted full sample for rotating items for 1982 and June-January for 1985. See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

(a) These numbers reflect weighted percentages of groups reporting that parents are engaged in activities "occasionally or often" for all columns, except "encouraged reading" which refers to just "often."

(b) In 1982, Asian-Americans were in an "Other" category not included in this analysis.

Source: Paul DiMaggio and Francie Ostrower, Race, Ethnicity and Participation in the Arts: Patterns of Participation by Black, Hispanic, and White Americans in Selected Activities from the 1982 and 1985 Surveys of Public Participation in the Arts, Report to the National Endowment for the Arts, Research Division, Yale University, New Haven, CT, 1987, Table 2-6. (Data are from the 1982 and 1985 SPPA.)

Table 9-27.
Socialization experiences by age: 1982

Age group	Never attended a play, dance, classical concert, or art museum in their youth	Never had a music or art appreciation class prior to age 25	Never had music, acting, writing, ballet, art, or craft lessons prior to age 25	Never had-an arts-related socialization experience prior to age 25	Never heard classical music or opera played in their home during their youth
	(percent of adult population)				
18-24 years	44.2	73.0*	22.5	12.5	70.1
25-31 years	48.9	62.4	25.2	14.8	69.3
32-42 years	56.8	68.8	40.3	26.5	70.5
43-61 years	60.7	78.4	52.2	37.1	70.4
62+ years	71.7	87.7	64.7	48.2	75.7
Total	57.4	74.9	43.0	29.5	71.2

Note: Uses 1982 data for November and December only during which time there were 2,678 valid responses. This sample was selected because it was the time frame in which respondents were asked all of the socialization questions. See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

*Many respondents are still in school as well as not having reached age limit at which many people have appreciation classes.

Source: Richard J. Orend, Socialization in the Arts from the 1982 Survey of Public Participation in the Arts, Report to the National Endowment for the Arts, Research Division, Washington, D.C., 1987, table 8, p. 21. (Data are from the 1982 SPPA.)

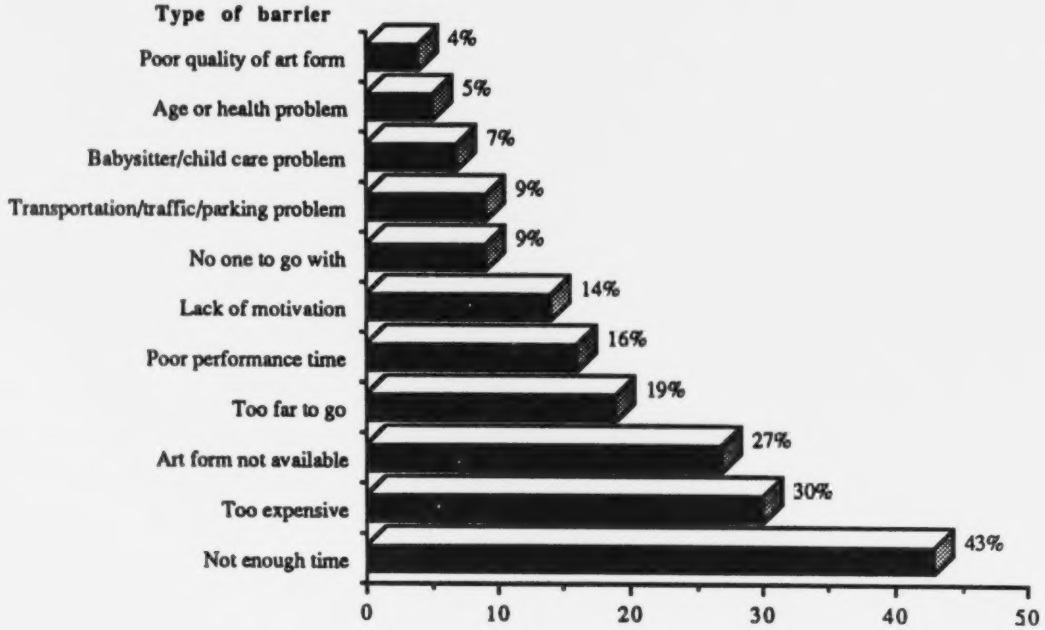
Table 9-28.
Age and the desire to increase attendance at performing arts events and art museums: 1982

	Adult persons indicating wish to attend more						
Age group	Jazz music	Classical music	Opera	Musical plays and operettas	Plays	Ballet	Art museums
1982 results				(percent)			
Total	18	18	7	33	25	12	31
18-24 yrs	27	12	3	28	23	12	32
25-34 yrs	26	19	6	35	30	13	40
35-44 yrs	17	22	8	36	28	12	33
45-54 yrs	16	23	10	38	28	13	29
55-64 yrs	10	18	9	33	22	10	25
65-74 yrs	8	16	10	28	17	10	22
75-96+ yrs	5	17	12	25	14	11	18

Note: See table 9-1 for general methodological note on Surveys of Public Participation in the Arts (SPPA).

Sources: (1982) National Endowment for the Arts, Research Division, "Age, Desire and Barriers to Increased Attendance at Performing Arts Events and Art Museums," Washington, D.C., Note 14, February 1986. (Data are from the 1982 SPPA.)

Chart 9-4.
Perception of barriers to increased attendance at performing arts events and art museums by full adult population: 1982



Source: Survey of Public Participation in the Arts, 1982; See table 9-29 for full citation.

Table 9-29.
Metropolitan area (SMSA) residence and the perception of barriers to increased attendance at performing arts events and art museums: 1982

	Full adult population		Central city of SMSA		Not in central city of SMSA		Not in SMSA	
Number of persons in group.........	164,575,000		44,225,000		66,438,000		53,912,000	
Percent desiring more activity.....	63.0		62.0		67.9		55.7	
Type of barrier	Rank	Percent	Rank	Percent	Rank	Percent	Rank	Percent
Not enough time....................	1	42.6	1	45.5	1	50.0	3	29.2
Too expensive......................	2	29.9	2	37.9	2	31.8	4	19.7
Art form not available.............	3	27.2	3	18.3	4	17.7	1	49.0
Too far to go......................	4	19.0	8	9.8	5	15.9	2	31.8
Poor performance time..............	5	15.8	5	15.6	3	19.6	5	10.4
Lack of motivation.................	6	13.8	4	17.7	6	14.5	6	9.2
No one to go with..................	7	9.2	6	11.1	7	10.2	8	5.9
Transport/traffic/parking problem..	8	8.6	7	10.0	8	9.0	7	6.7
Babysitter or child care problem...	9	6.8	9	8.0	9	7.2	9	5.3
Age or health problem..............	10	4.7	10	6.1	11	4.0	10	4.4
Poor quality of art form...........	11	4.0	11	5.3	10	4.8	11	1.9
Fear of crime......................	12	2.8	12	4.0	12	3.4	15	0.9
Prefer to watch TV.................	13	2.0	13	2.7	15	2.0	12	1.4
Tickets sold out...................	14	1.8	14	2.3	13	2.2	17	0.7
Lack of knowledge of events........	15	1.7	15	2.3	16	1.9	13	1.0
Work related problem...............	16	1.6	16	1.5	14	2.2	16	0.8
Problem related to handicap........	17	1.2	17	1.4	17	1.2	14	0.9
Feel uncomfortable.................	18	0.9	18	0.8	18	1.2	18	0.6
Prefer something else..............	19	0.6	19	0.7	20	0.7	19	0.4
Don't go out at night..............	20	0.6	20	0.6	19	0.7	21	0.4
Don't know.........................	21	0.5	21	0.5	21	0.6	20	0.4
Moved recently or in transit.......	22	0.2	22	0.3	22	0.3	*	*

Note: Types of barriers sum to more than 100 percent because of multiple choices by survey respondents. See table 9-1 for general methodological note on Survey of Public Participation in the Arts (SPPA).

*No cases in sample

Source: National Endowment for the Arts, Research Division, "Population Location and the Barriers of Art" from 'Not Available' to 'Too Far to Go'," Washington, D.C., Note 18, September 1986. (Data are from the 1982 SPPA.)

Table 9-30.
Barriers to increased attendance at performing arts events and art museums, by selected background characteristics: 1985

Characteristic	Type of barrier (N=2,357)			
	Cost	Time	Access	Personal
	(percent of respondents mentioning barrier)			
Sex				
Male	24	50	40	24
Female	33	43*	46*	26*
Race				
White	28	46	45	26
Black	41	42	35	20
Other	35*	63	17*	20
Age				
18 - 24	33	55	42	24
25 - 29	36	49	39	25
35 - 39	31	53	44	18
45 - 49	22	54	41	27
55 - 59	24	45	44	33
65 - 69	26	13	58	30
75 +	13*	8*	57*	22*
Labor force participation				
Yes	30	55	40	24
No	29	29*	51*	27
Education				
Elementary school	43	24	35	27
Some high school	25	34	48	24
High school graduate	31	41	43	27
Some college	30	56	46	21
College graduate	28	54	41	23
Postgraduate	30	51*	39	30
Family income				
Under $5,000	37	63	41	15
$5,000 - $9,999	41	23	40	32
$10,000 - $14,999	29	36	46	29
$15,000 - $24,999	38	40	46	23
$25,000 - $49,999	22	53	45	21
$50,000 and over	22*	70*	34	29*
Household composition				
Married, no children	23	49	46	26
Married, with children	36	46	40	20
Not married, no children	27	30	44	33
Not married, with children	41	41	38	20
Never married, no children	31*	54*	43	25*
Number of children under 6 years				
0	28	47	45	26
1	34	45	38	23
2 or more	42*	46	38	13*
Number of children 6 to 11 years				
0	28	46	44	26
1	38	47	41	21
2 or more	32*	46	42	13*

Note: Uses responses collected during the month of January from 2,357 respondents. See table 9-1 for general methodologial note on Surveys of Public Participation in the Arts (SPPA).

*Differences in reasons given for not attending more arts events are significant ($p<.05$) across categories of the background characteristics.

Source: Jerry West, Public Participation in the Arts: Demand and Barriers. Prepared for the National Endowment for the Arts, Research Division, Washington, D.C., 1987, table 6, pp. 37-38. (Data are from the 1985 SPPA.)

Appendix 1

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Appendix 2

Regional Classification

Appendix 2 - Regional Classification

U.S. Bureau of Economic Analysis,
of the U.S. Department of Commerce Regions

Northeast

Connecticut
Delaware
District of Columbia
Maine
Maryland
Massachusetts
New Hampshire
New Jersey
New York
Pennsylvania
Rhode Island
Vermont

Southeast

Alabama
Arkansas
Florida
Georgia
Kentucky
Louisiana
Mississippi
North Carolina
South Carolina
Tennessee
Virginia
West Virginia

Central (Middle)

Illinois
Indiana
Iowa
Kansas
Michigan
Minnesota
Missouri
Nebraska
North Dakota
Ohio
South Dakota
Wisconsin

West

Alaska
Arizona
California
Colorado
Hawaii
Idaho
Montana
Nevada
New Mexico
Oklahoma
Oregon
Texas
Utah
Washington
Wyoming

U.S. Bureau of Census, Current Population Survey Regions

Northeast

(New England)

Maine
New Hampshire
Vermont
Massachusetts
Rhode Island
Connecticut

(Middle Atlantic)

New York
New Jersey
Pennsylvania

South

(South Atlantic)

Delaware
Maryland
District of Columbia
Virginia
West Virginia
North Carolina
South Carolina
Georgia
Florida

(East South Central)

Kentucky
Tennessee
Alabama
Mississippi

(West South Central)

Arkansas
Louisiana
Oklahoma
Texas

Midwest

(East North Central)

Ohio
Indiana
Illinois
Michigan
Wisconsin

(West North Central)

Minnesota
Iowa
Missouri
North Dakota
South Dakota
Nebraska
Kansas

West

(Mountain)

Montana
Idaho
Wyoming
Colorado
New Mexico
Arizona
Utah
Nevada

(Pacific)

Washington
Oregon
California
Alaska
Hawaii